



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

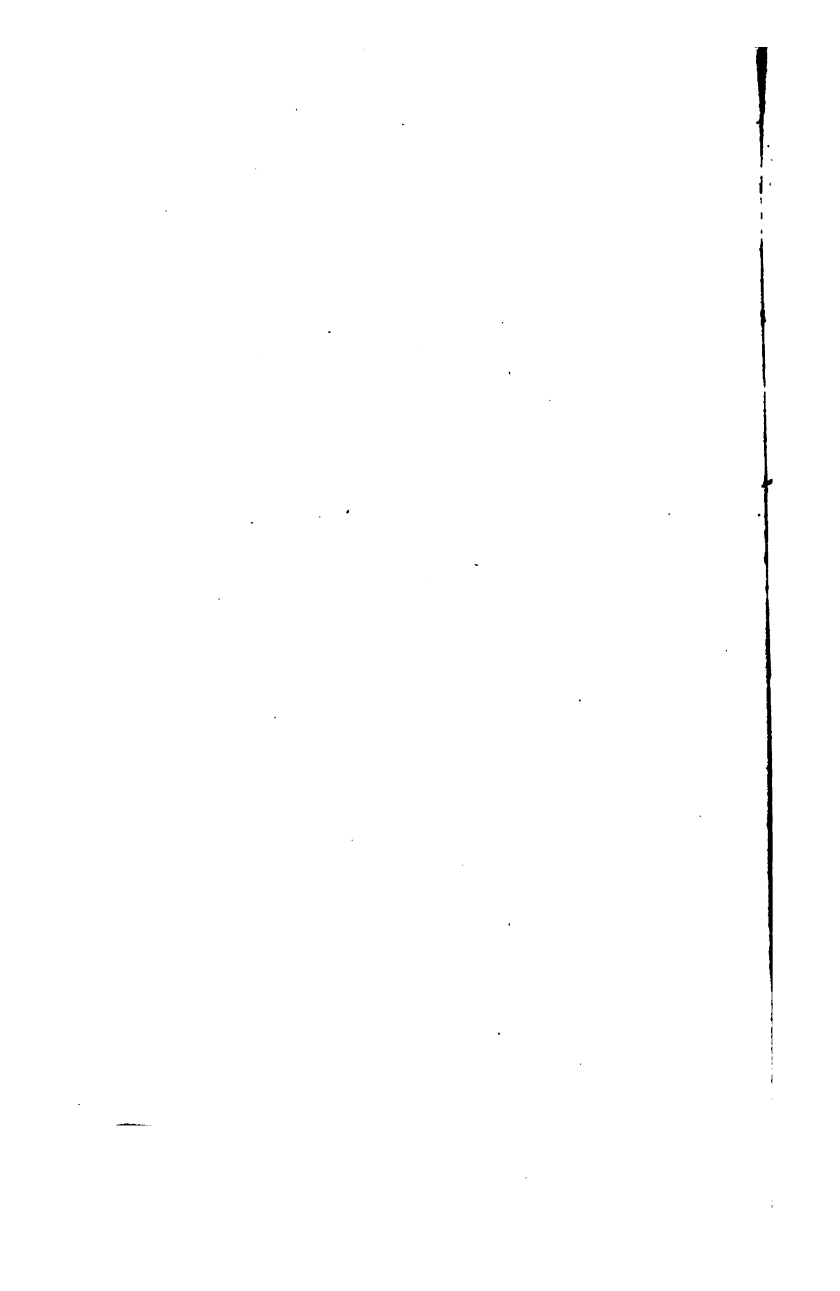
- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

From the
Fine Arts Library
Fogg Art Museum
Harvard University





THE KNOWLEDGE AND RESTORATION

OF

OLD PAINTINGS;

THE MODES OF JUDGING BETWEEN

COPIES AND ORIGINALS;

ETC., ETC.

Scarice

THE
KNOWLEDGE AND RESTORATION
OF
OLD PAINTINGS:
THE MODES OF JUDGING BETWEEN
COPIES AND ORIGINALS:

AND
A BRIEF LIFE OF THE PRINCIPAL MASTERS IN THE
DIFFERENT SCHOOLS OF PAINTING.

BY T. H. FIELDING,
PROFESSOR OF PERSPECTIVE AND PAINTING IN WATER COLOURS,
TO THE SENIOR CLASSES AT THE
HON. E. I. COMPANY'S MILITARY COLLEGE;
AUTHOR OF "THE THEORY AND PRACTICE OF PAINTING IN OIL AND
WATER COLOURS;" "A SYNOPSIS OF PERSPECTIVE," ETC.

LONDON:
ACKERMANN AND CO., 96, STRAND.

1847.

FA 3110.5

FAIRFAX LIBRARY
HARVARD UNIVERSITY

• AUG 2 0 1987

Receipts Fund.

MACINTOSH, PRINTER,
GREAT NEW-STREET, LONDON.

INTRODUCTION.

AMONG the numerous and useful works published for the benefit of travellers, we have not yet found a compendium of the subjects treated on in the following pages, of a suitable arrangement and size for a corner in the traveller's portmanteau.

We need not discuss the advantage or satisfaction most persons receive in viewing the magnificent collections of paintings which are scattered over Europe, and we hope the amateur will find sufficient in our small work to enable him better to appreciate the different styles of the various schools of painting that he will meet with in most of the European galleries; and for those who make the study of the old

masters a mercantile pursuit, we trust, also, that our pages will materially assist in making out the points on which they, as well as the amateur, have to be cautious, in the purchase of old paintings.

Since the long peace which the world has enjoyed, pictures by the old masters, *and those so called*, have become with many an important branch of traffic, especially in Italy, Holland, Belgium, and England, and to those concerned in this traffic it is of more consequence to become acquainted with the nature of the goods they deal in, than it is to the amateur, their transactions being generally on a larger scale. The necessity for caution is readily gathered from the following fact, that whatever the subject of an old picture may be, whether belonging to the highest departments of the art, or merely a representation of the humblest specimens of still life, as the culinary utensils of a Dutch kitchen, every picture is accredited to

the highest names in that department, and, to such an extent is this carried, that amateurs and sometimes artists are astonished at the unbounded numbers of these so called first-rate productions, which seem to imply that every artist of great talent was also endowed with a superhuman power of application, and the will to make use of it; whilst, on the contrary, those of humbler genius may as easily be thought to have had the ability to do little or nothing, so few are the paintings to be found with their names attached.

The gorgeous ceremonials of the Church of Rome required that painting should receive the utmost encouragement, hence those splendid pictures of the Italian school, in which we occasionally find holy men decked in all the sumptuousness of purple and gold brocade, with abundance of jewellery, fine linen, point lace, &c.; but whether owing to the bad taste of the artists, or pomp of their directors, it is

not easy to know, neither can one say positively, for what purposes those hideous paintings of decaying nature were made; more horrible even than their endless massacres, flayings, and roastings alive, which were executed *to order* by Spagnoletti and others: unless to shake the nerves of the timid, and this they did so effectually, that on common occasions they were, like the veiled prophet of Khorassan, concealed from the gaze of the multitude. The world, now better informed, rejects such worse than despicable subjects, and happily they are sinking so fast into their merited oblivion, that few dealers, however bold in other things, dare venture, we believe, to risk the smallest amount of capital upon them; painting has since the Reformation received a healthier tone and purpose, and it must be the natural wish of every friend to the art that this should long continue.

CROYDON, JUNE 1, 1847.

TABLE OF CONTENTS.

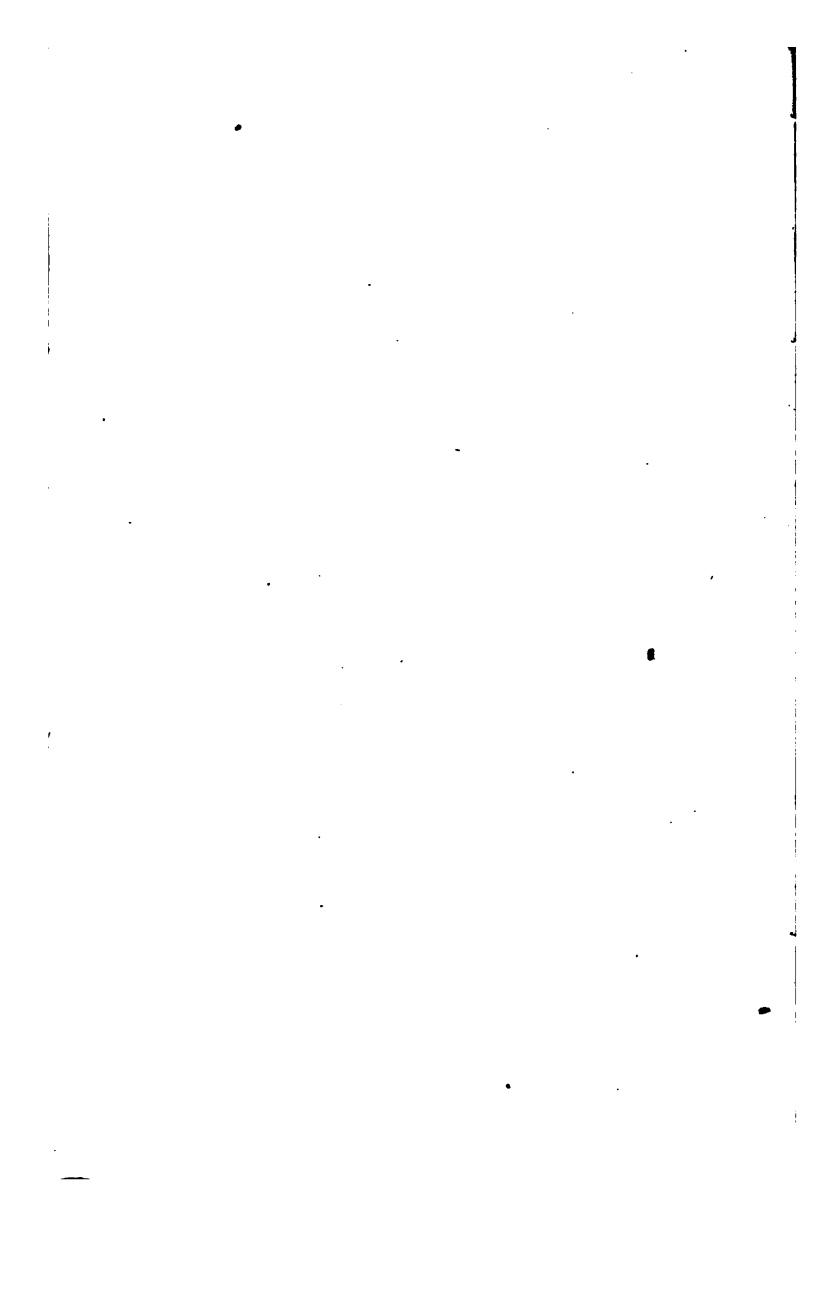
	Page
The different modes of distinguishing copies from originals	1
Comparisons of pictures with others	2
To compare the best with the best in order to make a high scale of merit the test	6
To study the best engravings	8
To judge an artist's works by his mode of designing	8
Greatest originality to be found in colouring . . .	9
Peculiarity of touch and finish	11
Number of pictures imported	13
How disposed of	15
The arguments against or in favour of originality	20
Rules for the construction of a good picture, as effect, drawing, &c., &c.	21
Necessity of understanding linear and aerial per- spective	24

	Page
The greatest colourists	28
The value of different works	33
Not safe to buy a picture much obscured	34
Improvement of public taste indebted to lithography	35
Modern antiques manufactured in Italy	37
Manufactories of ancient coins, &c.	38
Good copies of paintings valuable	40
Hints to the collectors of modern pictures	41
List of prices paid for the pictures in the National Gallery	43
Restoration of old paintings	45
A valuable picture discovered	47
Remarkable discovery of Titian's pictures at Blenheim	48
Their subjects—eight in number	50
Method of commencing to clean an old painting	52
To remove varnish, &c.	54
Cracked pictures	57
On lining pictures	58
The mode of removing a picture from wood to cloth, &c.	62
Operations after the transfer	66
Old paintings sometimes best restored by water colours, as the works of P. Veronese, the Bassanos, &c., &c.	69

CONTENTS.

xi

	Page
Alkalies to be used seldom	71
Spirits of wine, &c., to be preferred	71
Fuller's earth, sulphuric ether, volatile alkali, &c. . .	72
Vehicles best used to obtain the transparency of Van	
Goyen, Bega, Ostade, Teniers, &c.	74
Shell lac varnish	75
To take away the colour from shell lac	76
Shell lac as a water varnish	78
Painting in distemper	79
A ground used by Correggio	81
Invention or discovery of oil painting	83
Wax used by the ancients in painting	84
Best modes of proceeding in restorations and copying	86



ALPHABETICAL LIST OF ARTISTS,
OF THE
ITALIAN, SPANISH, FRENCH, FLEMISH, DUTCH,
AND GERMAN SCHOOLS.

	Page		Page
Albani, F.	138	Breemberg, Bartmeo. . .	191
Backhuysen	199	Brill, P.	166
Bamboccio, P. Van Laer	173	Bronzini, A.	125
Barrocci, T.	127	Brouwer, A.	183
Bartolomeo, Fra. . . .	104	Brun, Le	151
Bassano, G.	122	Buonarotti, Mich. Ang.	110
Bassano, F., <i>Son of the</i>		Burgognone	152
<i>above</i>	123	Carracci, L.	131
Bassano, G. B., ditto .	123, 124	Carracci, Angelo . . .	132
Bassano, G. and L.,		Carracci, Annibal . . .	132
ditto	123, 124	Carracci, Antonio . . .	132
Bega, C.	191	Cagliari	129
Bellini, Giov.	99	Canaletti	159
Bellini, Gentil	99	Caravaggio, M. A. A-	
Berghem	195	<i>merigi</i>	134
Bloemen, J. V. Van . .	209	Campidoglio, M. Ang..	140
Bloemen, P.	210	Cavallini	93
Bloemart, N.	211	Cignani, C.	155
Bordoni, Paris	125	Cimabue	90
Both, J.	188	Clovio, Don J.	121
Brueghel, P.	167	Correggio, A.	107
Brueghel, P., <i>Son of the</i>		Cosimo, P.	101
<i>above</i>	167	Crespi, G. M.	156
		Cuyp, Albl.	183

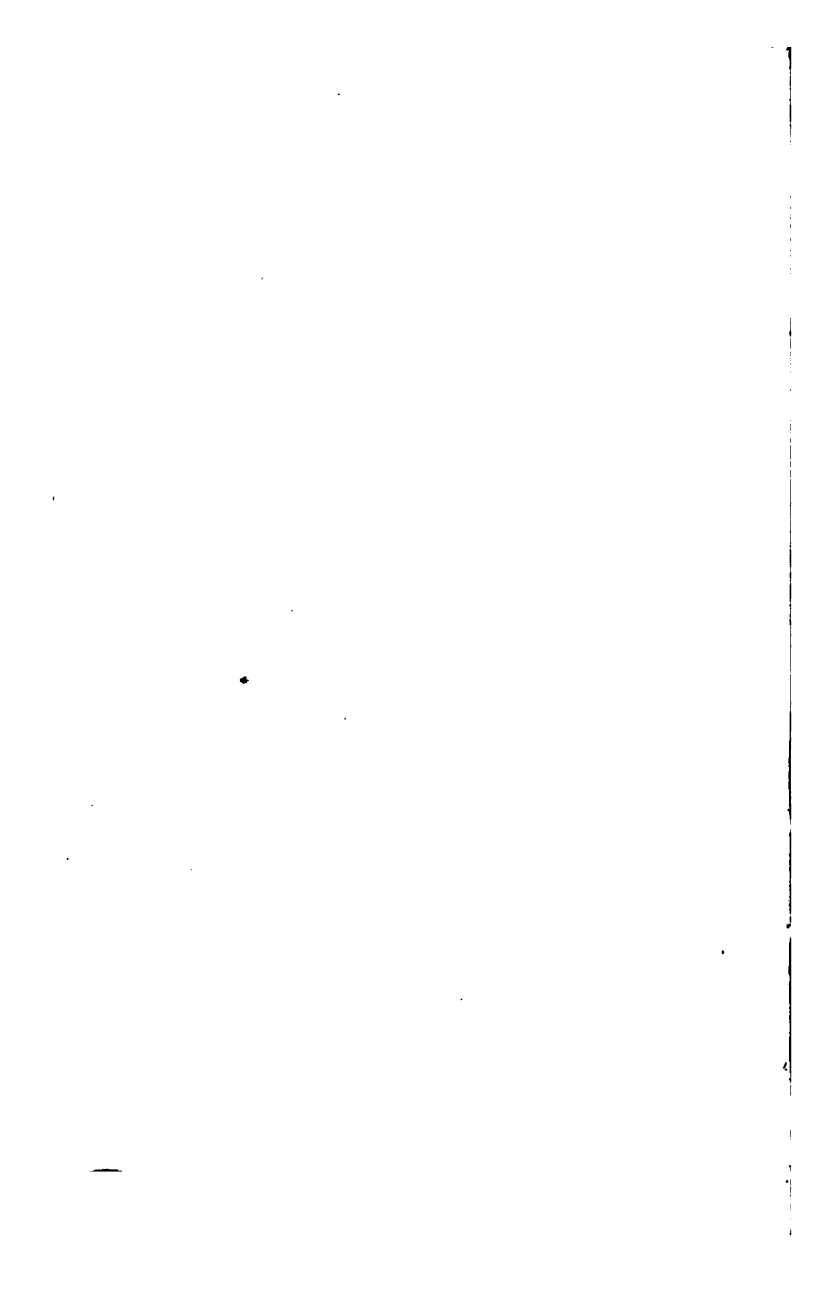
xiv ALPHABETICAL LIST OF ARTISTS.

	Page		Page
Denner	216	Lanfranc, N.	140
Decker	203	Lancret	157
Dolce, Carlo	150	Lairesse	206
Dominichino	139	Linglebach	196
Douw, Gd.	188	Lorenzetti	92
Durer, Albt.	163	Lorraine, Claud de	145
Eckhout	195	Mabuse, J. de	161
Eyck, Van	160	Mantegna	100
Elsheimer, Adam	668	Maratti, Carlo	154
Francia, F.	104	Masaccio	95
Gaddi, Taddeo	94	Matsys, Qu.	161
Garafalo, B.	115	Memmo, Simon	93
Gentileschi, O.	133	Messina	97
Gentileschi, Actia.	134	Metzu, G.	190
Georgione	105	Miel, G.	179
Ghirlandaio	103	Mieris, F., <i>Elder</i>	201
Giordano, Luca	153	Mieris, W., <i>Younger</i>	202
Guercino Guido, <i>see</i> Reni	141	Meulin, Vander	200
Hals, Frank	172	Mola, F.	147
Heem, Cons.	212	More, Sir A.	164
Heem, D. de	211	Murillo	148
Helst, Vander	189	Neefs, P.	168
Heyden, Vander	205	Neer, Vander	207
Hobbima	197	Neer, E. Vander	208
Holbein, Hans	162	Netscher	212
Hondius	204	Os, Van	216
Hondekoeter	204	Ostade	187
Horizonte, <i>vide</i> Bloemen.		Palma, G., <i>Elder</i>	130
Huysum, Van, <i>Elder</i>	214	Palma, G., <i>Younger</i>	130
Huysum, Van, <i>Younger</i>	215	Pannini, Cav. G. P.	158
Janseens, Abm.	168	Parmagiano	121
Jansen, Corns.	175	Perugino	103
Jan, Steen	205	Peruzzi	115
Jarden, Carl du	206	Piomba, Lebn.	118
Joerdans, Jacob	176	Polemburg	174
		Polidoro	120

ALPHABETICAL LIST OF ARTISTS.

XV

	Page		Page
Pontormo	119	Tintoret, Marietti . . .	124
Pordenone	116	Tintoret, E. D., <i>Son</i> . .	125
Poussin, N.	142	Titian	111
Poussin, G.	143	Tivoli, Rosa di	155
Potter, Paul	197		
Primaticcio	120	Ucello	94
Pynaker, Adam	193	Uden, Lucas Van . . .	175
		Udine, G.	119
Raffaelle	117		
Rembrandt	181	Vaga, P.	121
Reni Guido	137	Vanderwerf, W., <i>Young</i> .	185
Romano, J.	118	VanderVelde, W., <i>Elder</i> .	186
Rosso	120	VanderVelde, W., <i>Young</i> .	198
Rosa, Salvator	149	Vandyke, Sir A.	177
Rubens, Sir P. P. . . .	170	Vasari	126
Ruish, Rachel Van Poole	213	Velasquez	144
Rysdale	203	Veronese, C.	128
		Veronese, G. and C.,	
Sacchi	147	<i>Sons</i>	129
Sarto, A. del	115	Verrochio, A.	100
Salviati	129	Vinci, L. da	101
Sart, C. du	214	Viola, G. B.	138
Signorelli	101	Vos, Martin	165
Schalcken	208	Vos, W.	165
Schidone	133	Vos, Paul de	180
Schiavoni	126	Vos, Simon de	180
Snyders, F.	171	Vosterman	209
Spagnoletti, Ribera . .	140		
Slingelandt, I. P. Van .	207	Watteau	157
Steffano	94	Weenix, J. B., <i>Elder</i> . .	194
Steenwyck, H.	166	Weenix, J., <i>Young</i> . . .	194
Steen, Jan	205	Wouvermans, P.	192
Stork, A.	207	Wycks, T., <i>Elder</i> . . .	190
Swaneveldt	191	Wycks, T., <i>Young</i> . . .	190
		Wynants	180
Teniers, D., <i>Elder</i> . . .	172		
Teniers, D., <i>Younger</i> . .	184	Zuechero Taddeus . . .	127
Tintoret, G. R.	124	Zuechero, F.	130



THE LIBRARY OF THE
MUSEUM OF FINE ARTS
1848

THE DIFFERENT MODES OF DISTINGUISHING COPIES FROM ORIGINALS.

ON the knowledge of what is truly good in painting every other kind of knowledge relative to the art is dependant, as the various schools in which pictures may be classed, the artists to whom they may be ascribed, the difference between originals and copies, &c.; and this information cannot be obtained but by a careful cultivation of the judgment in studying the works of the different masters, and such specimens only as are found in the best collections, where the amateur, by moving

from one excellent picture to another, can improve himself, and feel confidence that the ideas he is imbibing are correct, and that all the data he there collects may be fixed in his memory as points of reference on which he can at all times rest with security.

Many frequent auction-rooms, but the danger of having the judgment warped by such indiscriminate attendances is too great, as very often in these places the poorest trash is shown as specimens of the best names in the different schools to which they assume to belong. Such sales are recurring daily, and it may reasonably be asked how they become stocked with pictures that would nominally seem to place themselves on a par with those we have in the National and other galleries, and which afterwards, on the day of sale, fetch not a fiftieth part of the sum they would have been worth if original. Sometimes it will happen that the collection of a well known and

talented connoisseur has to be sold; but these are rare exceptions, and whenever they occur, the amateur will do well not to miss an inspection of them, as most probably they will never appear again to the public altogether, but be scattered into the different private collections of the kingdom, or perhaps many of them be purchased for continental collectors: but these good sales very rarely occur, particularly in the country; in short, they are much too seldom to serve the purposes of the amateur as places of study. If, on the contrary, he will be content to observe in one really good collection, and that as frequently as possible, he will soon find that certain masters had their peculiar class of subjects, and that they painted these in their own peculiar style—some always cool in shade tints, others using warmer colours for the same class of tints, as in Hobbima and Teniers, in landscape—the former always warm and rich

in his colouring throughout; the latter generally cool, and always so in his clouds and distances, or wherever a silvery gray tint could be used with propriety. These two masters can be told across a large gallery, and it is almost the same with all the good works of the best painters. Thus the amateur will perceive that the best pictures are strongly characteristic of the artists by whom they have been painted, if we have sufficient knowledge to follow them through all the minutiae and delicacies in their various modes of drawing, colouring, &c.; and in time we find a delightful quickness of perception growing upon us as we pass through the different galleries, owing to this marked character in the works of the principal masters. If we instance that beautiful picture in the National Gallery, by Correggio, of "Mercury teaching Cupid to read," after being seen several times it becomes so daguerreotyped on the memory (if we may be

allowed the expression), that we shall ever after be struck, and very forcibly, by any other picture of the same master, if truly done by him. The grace and exceeding beauty of colour, expression, effect, &c., &c. of this picture, so strongly impress themselves on the mind, that it becomes a school in itself. The judgment receives so much refinement from the contemplation of such excellence, that it will not readily descend to admire any similar subject of inferior qualities, and the impressions made by the best works of all the superior masters is of the same kind, whatever the class of subjects may be. We obtain a standard of excellence by which common or moderate pictures cannot be tested, or rather the test is too severe for any thing mediocre to bear.

Some might say, that as the pictures of first-rate merit are few and not easily met with,

why should we take so high a scale to compare by?

The answer is simple. In all things, and in all kinds of knowledge, it is most prudent (to say nothing of the agreeable) to attempt to form ourselves, in knowledge, judgment, and taste on the highest scale; and, though we may not succeed, we shall be a long way before those who have been content at the outset with taking a humbler standard for their ultimatum. Moreover, the utility of the higher mode is very great, for it is only by frequent comparisons of the best works, with other works equally or nearly as good from the same artist, that we learn to distinguish a copy from an original, said to be by the same hand, as notwithstanding it is well known, that the best masters sometimes did pictures of unequal merits, yet in the slightest of their works, the mark of the hand is always perceptible.

It frequently happens that the best judges must hesitate before they give an opinion as to the originality of a work, but this hesitation, or doubt, is greatly in favour of the picture; for, in the first place, it must have most of the qualities of a good painting; and, secondly, have the chief attributes of the master by whom it is supposed to have been painted, and to possess, if not all, the chief of his best qualities. Such a picture, if ascribable to a good artist, must be valuable as an excellent work of art, and will always command respect.

Lanzi says, in the Preface to his *History of Painting in Italy*, "The connoisseur's object is to make himself familiar with the handling of the most celebrated masters, and to distinguish copies from originals. Happy should I be could I promise to accomplish so much. Even they might consider themselves fortunate who dedicate their lives to such pursuits,

were they able to discover any short, general, and certain rules for infallibly determining this delicate point. The acquisition of such discrimination is the fruit only of long experience and deep reflection on the style of each master, and I shall endeavour to point out the manner in which it may be obtained.

“To judge of a master we must attend to his design, and this is to be acquired from his drawings, from his pictures, or at least from accurate engravings after them. A good connoisseur in prints is more than half-way advanced in the art of judging pictures; and he who aims at this must study engravings with unremitting assiduity. The eye thus becomes familiarized to the artist’s method of delineating and foreshortening the figure, to the air of his heads and casting of his draperies to that action, that peculiarity of conception, of disposing, and of contrasting, which are habitual to his character. Thus is

he, as it were, introduced to the different families of youths, of children, of women, of old men, and of individuals in the vigour of life, which each artist has adopted as his own, and has usually exhibited in his pictures. More originality is generally to be discovered in colouring, a branch of the art formed by an artist rather on his own judgment, than by instruction. The amateur can never attain experience in this branch, who has not studied many pictures by the same master; who has not observed his selection of colours, his method of separating, of uniting, and of subduing them; what are his local tints, and what the general tone that harmonizes the colours he employs. This tint, however clear and silvery in Guido and his followers, bright and golden in Titian and his school, and thus of the rest, has still as many modifications as there are masters in the art. The same remark extends to middle tints and to chiaro-

scuro, in which each artist employs a peculiar mode."

In another place, in the same preface, he states, that he has availed himself of the observations of some approved critics, as Borghini, Fresnoy, Richardson, Bottari, Algarotti, Lazzarini, and Mengs, in the construction of his work; and we will again take a little more from so excellent a critic.

"These are qualities," he says (alluding to what we have already extracted), "which catch the eye at a distance, yet they will not always enable the critic to decide with certainty, whether, for instance, a certain picture may be the production of Vinci or Luini who imitated him closely; whether another be an original picture by Barocci, or an exact copy from the hand of Vanni. In such cases judges of art approach closer to the picture with a determination to examine it with the same care and accuracy as are employed in

a judicial question, upon the recognition of hand-writing. Fortunately for society nature has granted to every individual a peculiar character in this respect, which is not easy to counterfeit, nor to mistake for any other person's writing. Every artist not only retains this peculiarity, but one is distinguished by a full charged pencil, another by a dry but neat finish; the work of one exhibits blended tints, that of another distinct touches; and each has his own manner of laying on colours, some using them without blending one with another, a practice well understood in the age of Titian; others, as Correggio, adopted a method totally opposite—he laid on his admirable colours as if they had been breathed on the canvas. The elder Palma and Lorenzo Lotto coloured freshly, and finished their pictures as highly as Giovanni Bassano; but they have overcharged them with outline and softness in the style of Titian and Gior-

gione. Yet each artist has a peculiar handling and direction of the pencil, a marking of his lines more or less waved, more or less free, and more or less studied, by which those truly skilled from long experience are enabled, after a due consideration of all circumstances, to decide who was the real author. Such judges do not fear a copyist, however excellent, who will not be long able with a free hand to keep his own style concealed under the manner of another, more especially in regard to less important points, such as the pencilling of the hair, and in the fore and back grounds of the picture."

When an amateur has seen and studied many of our best galleries, and has thoroughly comprehended the beauties and excellencies of the various works of the old masters, he may then step into some of the numerous sales by auction, to be always found in London, and he will fully understand the value of the

works that he may find exhibited as original paintings. If any should be originals he will immediately know them, or if otherwise, they should consist of portions of the endless cargoes which are constantly arriving from Holland, Germany, Italy, &c., &c., he will not be tempted to throw out his money on the trash that is too frequently brought over.

During the year 1845 the number of pictures imported into the United Kingdom, according to the Customs' return, was 14,901! Let us suppose that only two-thirds of that quantity, or 10,000 per annum, have been imported during the last twenty years. We have received, then, at a low calculation, not less than 200,000 pictures from the Continent during that time; or, if we admit the larger number as an average, *viz.* the number actually imported during the year 1845, we should then have received above two hundred and ninety-eight thousand pictures in the last twenty

years. One naturally feels a wish to know how and where all these pictures are absorbed, or what has become of them, the galleries in which they are placed, &c. As they are not imported to be destroyed, we can only suppose that they are all regularly sold, or the importations would cease.* Some of these cargoes of paintings are consigned to merchants or manufacturers in exchange for goods

* Which certainly does not seem about to happen at present, as at the present moment a provincial paper has been brought to us with the following announcement:—"A vessel has arrived in London from Leghorn with a cargo of paintings and statuary by *ancient masters*."—Lancaster Gazette, Sept. 5, 1846. The italics are our own. It may not be much out of place to add the duties paid on the importation of pictures and statuary. Pictures are charged one shilling each, and a further duty of one shilling per square foot, but if more than 200 square feet, they are only charged £.10 per picture. For marble when wrought, which we presume includes statuary, three shillings per cwt. is charged for foreign, and one shilling when from our own possessions.

of a much better description that have been exported. The consignee is assured the pictures are valuable, and not having had time, opportunities, or perhaps inclination, to have had his judgment ripened, he must take these assurances on trust, and get rid of the pictures in the best way he can; and frequently he is glad to exchange them with his friends for wine of *similar* merits, books, musical instruments, and other articles of domestic use. But the greater part find walls where they are to be hung, through the medium of the sale-rooms; and the amateur does well who confines himself to the purchase of the modern Dutch landscapes, cattle-pieces, shipping, &c., in which he is not led away by false hopes. He cannot be tempted to give any sum for these, under the idea that he may by chance draw a first-rate prize, in becoming the proprietor of a picture whose real value has not yet been discovered, and which possibly may

be purchased from him at an immense sum by Government, in order to place it in the National Gallery. These self-delusions haunt very often the young amateur, but when he has collected a few of the modern antiques and resold them, he will discover that the purchase of old pictures without more skill than falls to the lot of most, is perhaps one of the readiest ways of destroying capital that has yet been invented.

But might not much of this waste of property be prevented by employing artists of well-known talent to give advice? Assuredly it might, but in this case as in many others, they first determine, or rather purchase, and afterwards ask advice. It then becomes a very difficult task to know what to say: if the artist consulted should condemn, it might be supposed that artists will not sanction the purchase of old paintings, as tending to lessen the patronage for the modern, &c. Thus the

artist is placed in an unpleasant position when called on to either approve or condemn an indifferent collection. Richardson, in his *Essays on Painting*, relates the following anecdote:—

“Some years since a very honest gentleman came to me, and amongst other discourse, with abundance of civility, invited me to his house. ‘I have,’ says he, ‘a picture by Rubens, it is a rare good one. There is little H—— t’other day came to see it, and says it is a copy—confound him. If any one says that picture is a copy, I’ll break his head! Pray, Mr. Richardson, will you do me the favour to come and give me your real opinion of it?’

“Mankind is generally inclined to believe those who tell them what they would have to be true; not because their assent is regulated by their passions, and differently from the evidence as it appears to them, but they really

conceive a better opinion of those people, and think their judgment is better than the others; and these kind of arguments being what they rely on in this case, they appear stronger on this side than on the other; their minds being also more applied to the consideration of these than those other.

“ And these persons have a degree of happiness by error in this case, which truth would deprive them of, and consequently they would suffer by it; and the whole are indifferent to us, but as either tends to our good, that is our happiness; or, in other words, the degree of our enjoyments, the whole duration of our existence being taken into account. In this world we probably enjoy as much from our ignorance and mistakes, as from our knowledge and true judgments; and we are many times in such circumstances, that truth would make us extremely wretched, so that he is mischievous to us, who opens our eyes.

A good connoisseur, therefore, who is withal a plain, sincere man, has great difficulties many times when he sees a collection, or a single picture or two, chiefly when gentlemen will urge him to give his opinion of something (picture) they have lately acquired, and the honey-moon is not yet over.

“I should be very loth to be an advocate for insincerity of any kind, and indeed am very unfit for it.”

Some casuists have said, no man is bound to deliver truth to him who has no right to demand it. Of what use soever this rule may be towards disentangling us from the perplexities we find in the definition of a criminal falsity, thus far is plain and certain, that we are not obliged to give our opinions to those who are not entitled to them, whether by promise, gratitude, common justice, or prudence.

We will now proceed to the more matter

of fact mode of judging the qualities of pictures, so that the amateur may be as independent as possible of the opinions of others; at the same time recommending, whenever it is in his power to get a good opinion, not to miss the opportunity, for under the best circumstances it will often happen that difficulties may occur.

“There are certain arguments, which a connoisseur is utterly to reject, as not being such by which he is to form his judgment; some of these have really no weight at all in them, the best are very precarious, and only serve to persuade us the thing is good in general, not in what respect it is so. That a picture or drawing has been, or is, much esteemed by those who are believed to be good judges; or is or was part of a famous collection, cost so much, has a *rich frame*, or the like—whoever makes use of such arguments as these, besides that they are very fallacious, takes the

matter on trust, which a good connoisseur should never condescend to do.

“That it (the picture) is old, Italian, rough, or smooth—these are circumstances hardly worth mentioning, and which belong equally to good and bad. A picture, or drawing, may be too old to be good ; but in the golden age of painting, which was that of Raphael, about 200 years since (written in 1773) there were wretched painters as well as before and since, and in Italy as well as elsewhere. Nor is a picture the better or worse for being rough, or smooth, simply considered. Of works that are left us by the ancients themselves, nine-tenths are very indifferent, and many bad.”—

Richardson.

The following rules from the same author will be of great use to the amateur, if well considered :—

1st. The subject, whatever it be, history, portrait, landscape, &c., must be finely ima-

gined, and if possible improved in the painter's hands. He must think well as a historian, poet, philosopher, or divine, and moreover as a painter in making a wise use of all the advantages of his art, and finding expedients to supply its defects.

2nd. The expression must be proper to the subject, and the characters of the persons; it must be strong, so that the dumb-show may be perfectly well and readily understood. Every part of the picture must contribute to this end — colours, animals, draperies, and especially the actions of the figures; and above all, the airs of the heads.

3rd. There must be one principal light, and this, and all the subordinate ones, with the shadows and reposes, must make one entire harmonious mass: the several parts must be well connected and contrasted, so that the whole composition, at first view, must be grateful to the eye, as a good piece of music

to the ear. By this means the picture is not only more delightful, but better seen and comprehended.

4th. The drawing must be just: nothing must be flat, lame, or ill-proportioned; and these proportions must vary according to the characters of the persons drawn.

5th. The colouring, whether gay or solid, must be natural, beautiful, and clean; and what the eye is delighted with, in shadows, as well as lights and middle tints.

6th. And whether the colours are laid on thick, or finely wrought, it must appear to be done by a light and accurate hand.

Lastly. Nature must be the foundation. This must still and ever appear; but nature must be raised and improved, not only from what is commonly seen to what is but rarely, but even yet higher, from a judicious and beautiful idea in the painter's mind, so that grace and greatness may shine throughout,

more or less, however, as the subject may happen to be.

“These few plain rules, being thoroughly comprehended and remembered (which may be done with a tolerable measure of good sense, a little trouble in reading, and a good deal of observation on nature, and pictures, and drawings of good masters), I will venture to say are sufficient to qualify a gentleman to be a good judge in these matters, as being derived from, and evidently founded upon reason; and though not destitute of abundant authority, yet neither borrowed from thence, or at all trusting to that for their support.”

The amateur would do well to make himself acquainted with lineal and aërial perspective, for it is in these points that most errors are committed by copyists. If we know that an artist, to whom a picture is ascribed, was always correct in his perspective, and the picture is evidently false in some of these

points, there can be no doubt but that it is a copy.

The knowledge of lineal perspective signifies no more than truth in drawing, whilst the truth of lights and shadows, and colours as affected by them, is denoted by the term aërial perspective. Many of the ancient artists were very negligent in their perspective, but their modes of erring are well known, and is found to be confined to certain parts of their pictures, as well as certain objects, and when these are well understood any picture said to be by one of these artists should be severely examined on those points where it is known he never made errors. For example, if he was always excellent in drawing and colouring the hands and feet, a close examination of a single hand has often betrayed the copyist. We frequently see the contrast of tints entirely out of the mode or

character of the style used by the supposed artist, perhaps a reddish tinge will be given to a tint that should have had a yellowish tinge, and so on. These defects give a dry or disagreeable harshness to the colouring seldom or never found in the works of the best masters; for if we take pictures, either by Correggio, Rubens, Rembrandt, Velasquez, Vandyke, and very many others, we shall perceive that a certain routine of tints follow each other, all of them so beautiful in their kind, and so fitted to the places where they stand, that the smallest deviation could not be made without the greatest detriment to the picture.

The following extract from the present author's work on the Theory and Practice of Painting, fourth edition, will, he trusts, be found serviceable to the amateur:—

“ A picture should be an assemblage of

warm and cold colours, with all the gradations between the two, so disposed by the assistance of lights and shadows, as to form large masses of tints, some opposing, others agreeing with each other. These again are divided into smaller masses, also opposing and agreeing; and this is continued one within another until every appearance of contrivance is lost, and the whole together takes that harmonious and artless appearance, which so exclusively belongs to natural effects. At the same time the whole piece is so subjected to the first intention, that whatever sentiment or impression was to have been conveyed is fulfilled by all things in the picture working together for one end.

“ If the subject be cheerful, the colours must be so, and the sombre grays, purple, black, dark reds, or brown, must be very sparingly used: these tints are better suited to subjects of a dismal or sullen aspect. If

the picture is to represent a cold atmosphere, no more warm colours are to be used than are sufficient to give force to the colder tints; and where a warm effect is to be produced, the contrary method must be pursued. The warm and glowing style of colouring is so generally esteemed that Sir Joshua Reynolds gives directions for no other method.

“ Among the greatest colourists we must enumerate Titian, Pordenone, Rembrandt, Rubens, Giorgione, Jacomo, Bassano, Correggio, Jordaens, Tintoret, Paolo Veronese, Vandyke; among the landscape painters, Claude Lorraine, Gaspar Poussin, Salvator Rosa, Hobbima, Rysdall, Both, Cuyp, and a few others are to be included.

“ There are two modes by which grandeur in colouring may be obtained, which are widely different; one consists in reducing the colours nearly to a state of light and shade, according to the practice of the Bolognese

School; the other by preserving the colours in a forcible and brilliant condition, as practised by the artists of Florence and Rome. The distinct colours, blue, red, and yellow of the Roman School, have a striking effect, and from their opposition make an impression of magnificence, widely differing from that which is caused by the monotonous tints of the Bolognian School; and yet both are founded in simplicity, and it is hard to say which is the most impressive."

These critiques on the different modes of grandeur in colouring agree essentially with similar opinions expressed by Sir J. Reynolds, from whom we shall borrow an extract on the different modes of attaining harmony. He says,

"All the modes of harmony, or of producing that effect of colours, which is required in a picture, may be reduced to three; two of which belong to the grand style, and the other to the ornamental. The first may be called the

Roman manner, where the colours are of a full and strong body, such as are found in the 'Transfiguration.' The next is that harmony, which is produced by what the ancients called the corruption of the colours, by mixing and breaking them till there is a general union in the whole. This may be called the Bolognian style; and it is this hue and effect of colours which Ludovico Carracci seems to have endeavoured to produce, though he did not carry it to that perfection which we have seen since his time in the small works of the Dutch School, particularly Jan Steen, where art is completely concealed, and the painter, like a great orator, never draws the attention from one subject on himself. The last manner belongs properly to the ornamental style, which we call the Venetian, being first practised at Venice; but it is perhaps better termed from Rubens. Here the brightest colours possible are admitted, with the two extremes of warm

and cold, and those reconciled by being dispersed over the picture, till the whole appears like a bunch of flowers."

"If to these different manners we add one more, and that in which a silver gray or pearly tint is predominant, I believe every kind of harmony that can be produced by colours will be comprehended. One of the greatest examples in this mode is the famous 'Marriage at Cana,' in St. George's church at Venice (now in the Louvre, in Paris), where the sky, which makes a very considerable part of the picture, is of the lightest blue colour, and the clouds perfectly white—the rest of the picture is in the same key wrought from this high pitch. We see likewise many pictures of Guido in this tint; and indeed those that are so are in his best manner. Female figures, angels, and children were the subjects in which Guido more particularly succeeded; and to such the clearness and neatness of this tint

perfectly corresponds, and contributes not a little to that exquisite beauty and delicacy, which so much distinguishes his works. To see this style in perfection we must again have recourse to the Dutch School, particularly to the works of the younger Van de Velde, and the younger Teniers, whose pictures are valued by connoisseurs in proportion as they possess this excellence of silver tint. Which of these different styles ought to be preferred, so as to meet every man's ideas, would be difficult to determine from the predilection every one has to the mode which is practised by the school in which he has been educated ; but, if any pre-eminence is to be given, it must be to that manner which stands in the highest estimation with mankind in general, and that is the Venetian style, or rather the manner of Titian, which, simply considered as producing an effect of colours, will certainly eclipse with its splendour whatever is brought into com-

petition with it. But, as I hinted before, if female delicacy and beauty be the principal object of the painter's aim, the purity and clearness of the tints of Guido will correspond better, and more contribute to produce it than even the glowing tint of Titian."

To return again to the more practical part of our subject; it has to be noticed that we and others are occasionally shown pictures, or even whole collections of supposed originals, such as Guidos, which have cost not more than £.20; Titians of £.50 value; Claudes at from £.30 to £.40; Wouverman's, and other specimens of the best masters, at equally moderate prices, when it is very well known that any or all, if truly originals, would be worth from £.300 to £.1000 and upwards. We have subjoined, at the end of this section of our work, a list of the prices paid for most of the pictures in the National Gallery, which being considered specimens of the Masters, and

Originals, have realized to the possessors corresponding prices, so that the amateur may compare for himself the prices of well-known pictures with those of doubtful or unknown character. In short, the low prices alone are sufficient to declare that the vendor does not believe them competent to maintain the name given to them, for when a truly original picture of high character is on sale there is no scarcity of purchasers.

Nor is it safe to purchase a picture in a dirty or obscure condition: we once knew an amateur fond of these kind of purchases, and he generally chose to clean them himself; the natural consequence was, that when he died, it was found he had made such a collection of rubbish that most could not be sold, and some not given away. Whenever pictures are offered for sale in a great state of obscurity we may distrust their pretensions, unless they be on a humble scale; for, at the present day, old

paintings are so well understood, that when a picture of real value is found, it is infinitely for the advantage of those who may possess it to let its merits be made as visible as possible. We do not say that it never happens that a good picture is found on sale in such a state as to have its value unknown, as instances have come under our own observation of the contrary, one of which we have named in the section on the restoration of old pictures; but it is one of those remarkable instances occurring so seldom, that even the second purchaser, who was in some degree conversant in old paintings, was so little aware of the prize he had picked up, that he sold it again when ten pounds was offered to him.

The knowledge of what is good in paintings has very greatly increased in Great Britain of late years, and this is remarkably evident in the disappearance from the shop-windows of the

humble prints which were formerly published from time to time in great abundance, and which at the present day would find neither publishers nor purchasers. The chief cause for this is the rapid general improvement in the works of our artists, and the power that Lithography has given them to supply the public with excellent works of this description at a moderate price. Many other proofs might be adduced, but this is not the place to discuss them; yet we may add that the knowledge gained by the public re-acts on the arts in the rejection of inferior works; and this, together with the great increase of public wealth, will, we hope, have also its full effect or pressure on the market for old paintings by entirely throwing out of use most, if not all, the humbler classes of copies that are still too abundantly imported, as well as created at home.

The following extract from the "Moniteur des Arts" has somewhat of amusement in it

as well as instruction, and might have been improved and made more complete, if the writer had added pictures to his list of articles made up expressly for English connoisseurs:—

“There exist at Rome secret work-rooms of sculpture, where the works manufactured are broken arms, heads of the gods, feet of satyrs, and broken *torsi* of nobody. By means of a liquid there used, a colour of the finest antiquity is communicated to the marble. Scattered about the country are goat-herds, who feed their flocks in the vicinity of ruins, and look out for foreigners. To these they speak incidentally of the treasures found by digging a few feet deep in such neighbourhoods. The English, in particular, are the victims of such mystification; and freely yield their money to the shepherds, who are agents to the ‘*General Artificial Ruin Association* ;’ and know well where to apply

the pickaxe: they are careful, however, to spend much time and labour in fruitless search before they come finally upon the treasure for which the foreigner willingly pays. England is full of these antiquities of six months old. Nor do the amateur numismatists leave Rome with empty hands, for in that city are daily coined, without fear of the law, the money of Cæsar, Hadrian, Tîtus, Heliogabalus, and all the Antonines—filed, punched, and corroded, to give the look of age. Paris may be said hitherto, by comparison with London, to have escaped this epidemic for the youthful antiquities of bronze and marble; but she is devoured by the forgers of middle age antiques. It is notorious with what skill and impudence certain cabinet-makers manufacture chairs, tables, and footstools of the fifteenth century. A young antiquarian shewed lately, with great pride, to a friend of his, a very fine article

of Gothic furniture, which he had just bought at a great price. 'It is very fine,' said his friend, after a careful examination, 'and will last you long, *for it is quite new.*'"

We believe, indeed are assured, that numberless other items, where antiquity is supposed to confer value, as well as those enumerated by the "Moniteur des Arts," as old military weapons, cameos, MSS., autographs, &c., have their established manufactories, so that the connoisseur in painting may console himself with the negative comfort that a certain class of pictures do not stand alone, as the only things in the world not entitled to the high pretensions laid claim to. There cannot be any objection to the multiplication of fac-similes of whatever is good or handsome, on the contrary it is very desirable that we should have good copies of every thing that is valuable for the benefit of those who cannot hope ever to see the

originals, and the only remaining wish of all must be that these things should be done in the best manner, and sold, not as originals, but as faithful copies; and we are of opinion that a great deal more money would be made in this way by the increased numbers sold, taking all things collectively, than is made by the present state of mystification, however cleverly arranged, for every one has at most times, a wholesome fear of being deceived. And we may add, with regard to paintings, that we have known numberless copies of good pictures bought, not because they might or might not be originals, but because the purchaser was pleased with them, and willingly paid his money for the sake of possessing an agreeable and good picture.

Hitherto we have confined our remarks to the paintings of the Old Masters and the copies made from them; we now offer, in conclusion, a few words of advice to those ama-

teurs who prefer to purchase works of living artists, and where it is wished that the money laid out may be invested either profitably or at least safely, *viz.* involving no waste of property. This advice will go into very few words; for if the amateur will make his purchases at one of the public exhibitions of modern works of art, he is as certain of the originality of the work as if he went direct to the artist, or, if it were possible a doubt could exist, there is always the artist to refer to. Thus choosing the best works of eminent artists, he will obtain a collection that will constantly increase in value, by the gradual decease of the artists by whom these works have been painted, whether they be in oils or water-colours, as has been frequently evidenced of late years, when modern paintings and drawings of well-known celebrity have doubled, and sometimes more than doubled, their first cost in a public auction-

room—a very fortunate circumstance for the heirs of this class of amateurs, *viz.* the collectors of the works of living artists; for in these collections there is not the disappointment in the realization of capital that constantly attends the heirs and executors of the collectors of what we may safely term, in a very large majority of instances, modern antiques.

LIST OF THE PRICES

PAID FOR

ALL (1846) THE PICTURES IN THE NATIONAL GALLERY.

Granted, on a motion by Mr. Baring Wall, in the House of Commons, and which has lately been printed in the Parliamentary Papers.

	£.	s.
Holy Family, by Correggio	3,800	0
Bacchus and Ariadne, by Titian; Christ appearing to St. Peter, by A. Carracci; and a Bacchanalian Dance, by N. Poussin	9,000	0
Mercury teaching Cupid in the presence of Venus, by Correggio; and the Ecce Homo, by the same master	11,550	0
Mercury and the Woodman, by Salvator Rosa	1,680	0
The Holy Family, by Murillo; and the Brazen Serpent, by Rubens	7,350	0
St. Catherine, by Raffaele; St. Francis adoring the Infant Christ, by Mazzolini di Ferrara; and the Holy Family, by Garofalo	7,350	0

	£.	s.
St. John, by Murillo	2,100	0
The Magdalen, by Guido	430	10
The Virgin, Infant Saviour, and Saints; and the Dead Christ, both by Francia	3,500	0
The Virgin and Child, by Picho Per- gino	800	0
A Subject not ascertained, by Van Eyck	630	0
An Apotheosis, by Rubens	200	0
The Doge Loredano, by Giovanni Bellini	630	0
A Jewish Rabbi, by Rembrandt	473	11
The Young Christ and St. John, by Guido	409	10
Gerard Dow's own Portrait	131	5
Lot and his Daughters, by Guido	1,680	0
The Judgment of Paris, by Rubens	4,200	0
A Portrait, not ascertained by whom	630	0
Susannah and the Elders, by Guido	1,260	0

To the above must be added the Anger-
stein Collection, consisting of Thirty-
eight Pictures for which Government
paid in one lot

57,000 0

THE
RESTORATION OF OLD PAINTINGS,

&c. &c.

To the skilful restoration of old paintings the world is indebted for many valuable pictures, which otherwise would have been entirely lost; indeed so many, that if the paintings so restored were again to be thrown out of knowledge, there would be a visible blank in many first-rate collections. Nor is it at all surprising that in a lapse of ages, pictures, and even whole collections, should occasionally fall into the hands of careless or inattentive proprietors, wholly unacquainted with the value

of this kind of property ; and in whose possession they are consigned altogether to an attic or lumber room, where in time they acquire a deep stain from the absence of light, perhaps no inconsiderable quantity of smoke, with the accumulated dust of three or four generations, before any inquiry is made again into their value.

This is not a fanciful supposition, for we have had occasional glimpses into such dark nooks, which yet are to be found filled with pictures, in many old halls and country houses. But it cannot be understood that we would wish to imply that there are still collections of good pictures to be found in this state and position ; on the contrary, we apprehend that the number of really good pictures to be found in such modest retirement is very small, and that the major part of these obscure collections are in their proper places ; yet we believe that there may remain many yet hidden, which if duly

restored to daylight would amply repay the care and trouble of searching for them.

Those who have been much conversant with the works of the Old Masters must recollect many instances of such recoveries. The Author will name one, which fell under his own observation many years since. At a sale in a farm-house in the north of England, an old dingy picture, believed to be a landscape, and known to have been eighty years in the house, was knocked down to a village shop-keeper for five shillings: she felt tolerably certain from its size (about 4 feet by 3) that it might prove a safe investment, particularly as the picture had a carved frame that once had been handsome: she was quite right, for a provincial dabbler in old pictures ventured to give a guinea, and immediately resold it to a collector for £.10. The picture was then put into the hands of a clever restorer, and soon became a very beautiful landscape, a splendid

evening scene. It was valued by the proprietor at £.1500; and if the master to whom it was ascribed (Claude de Lorraine) could be verified, it was well worth that sum.

The following passage, which we transcribe from "Hazlitt's Critiques on Art," conveys an extraordinary instance of the negligence and ignorance, which can be occasionally shown towards the works of the greatest masters; and it is necessary that we should give some of the critique in order to display the full amount of carelessness, that at some time had taken place with regard to works of such value.

Speaking of the pictures at Blenheim, he says—"But did you see the Titian room?" "Yes we did, and a glorious treat it was; nor do we know why it should not be shewn to every one. There is nothing alarming but the title of the subjects.—The Loves of the Gods. It is said these pictures were

discovered in an old lumber-room by Sir Joshua Reynolds, who set a high value on them; and that they are undoubtedly by Titian, having been originally sent over as a present by the King of Sardinia, for whose ancestor they were painted, to the first Duke of Marlborough. We should (without however pretending to set up an opinion) incline, from the internal evidence, to think them from the pencil of the great Venetian, but for two circumstances. The first is the texture of the skin; and, secondly, they do not compose well as pictures. They have no back-ground to set them off, but a trellis-work representing nothing hung round them, and the flesh looks monotonous and hard, like the rind of a pomegranate. On the other hand, this last objection seems to be answered satisfactorily enough, and without impugning the skill of the artist, for the pictures are actually painted on skins of leather. In all other respects they might assuredly be

by Titian, and we know of no other painter who was capable of achieving their various excellences. The drawing of the female figures is correct and elegant in a high degree, and might be supposed to be borrowed from classic sculpture, but that it is more soft, more feminine, more lovely. The colouring, with the exception already stated, is true, spirited, golden, harmonious. The grouping and attitudes are heroic, the expression in some of the faces divine. We do not mean, of course, that it possesses the elevation or purity that Raphael or Correggio could give; but it is warmer, more thrilling, and ecstatic. There is the glow and ripeness of a more genial clime, the purple-light of love, crimson blushes, looks bathed in rapture," &c., &c.

"The subjects are eight in number—1. Mars and Venus. 2. Cupid and Psyche. 3. Apollo and Daphne. 4. Hercules and Dejanira. 5. Vulcan and Ceres. 6. Pluto and

Proserpine. 7. Jupiter and Io. And finest of all, and last, Neptune and Amphitrite."

That many old and valuable pictures have been destroyed by the attempts of unskilful persons in cleaning them, there can be no doubt, but also it must be admitted that, by the successful efforts of the well-informed on this subject, invaluable services have been rendered to the study of painting, and also the riches of this and other countries have been much increased by these additions to the numbers of excellent works existing in different collections; and we have reasons for believing that the numbers destroyed bear a very small proportion to that of the pictures saved.

To prevent such losses, or chances of loss, it would be much to the advantage of any one about to clean a picture of consequence, and previously ignorant of the different processes, first to obtain one or two inferior

paintings on which he might make himself acquainted with the powers of the solvents generally used; but to one so uninformed or unpractised, and where a good picture is at stake, the best advice we can offer is not to attempt it, but rather place it in the hands of one well-known as a successful restorer of old or injured paintings.

The usual commencement is with soft water and common yellow soap, with soft soap and water, or with ox-gall and water; the latter being stronger than the soaps. When these have been well applied with a very soft sponge, containing not the least particle of grit or sand, the picture is to be washed with clean water, and made perfectly dry with old linen cloth or silk handkerchiefs, the latter are preferable. In using the ox-gall the best method would be to lay it on the picture (which is to be placed horizontally) with a brush, and when the first layer is dry

to add another, afterwards allowing the gall to remain on the picture for two or three days; then with a sponge and plentiful supply of clean water, it will be perceived that a considerable quantity of various impurities have attached themselves to the gall, and are removed at the same time with it, leaving the picture so considerably improved in appearance, as sometimes to require little or nothing more.

Before much water is used in the first stages of picture cleaning, the state of the painting must be considered, for if the colour be much broken up, or cracked over the whole surface, it might be rather dangerous to apply much water in the first instance.

In cases of this kind we recommend, that the back of the picture be well saturated with copal varnish by several applications with a strong brush, previous to its being lined, a process which is described farther on.

This will in a great measure assist in attaching the ground on which the picture has been painted to the cloth, and perhaps entirely prevent the tendency that grounds, much broken into, have to leave the cloth; yet, when all has been done that can be, by varnishing the back, it will be still necessary to use no more water than is absolutely necessary, unless well assured that no size or glue has been used in the composition of the ground.

If more be necessary after these washings, as the removal of the varnish, &c., use a little smart friction with the finger, dipped previously into a box of *impalpable* pumice-stone powder; this will ascertain, by the peculiar smell produced, whether the varnish that has been used be mastic or not. If it be mastic, it may, by a continuance of the same process be rubbed off all the delicate parts of the picture without much risk of taking up the colours, as the varnish rises under the finger

in the form of a white powder, which ceases to rise after the whole has been taken off. We must add, that after the varnish has begun to come off freely in powder, no more pumice-powder need be used. This process is for removing varnish that has been on the picture a sufficient length of years to become hard. For removing varnishes of more recent date an entirely different mode is to be used. Where a great breadth of varnish has to be rubbed up, as in back-grounds, &c., a very soft and fine bottle-cork will save the fingers; but nothing will answer so well as the finger on the more delicate tints. For the removal of a stronger varnish, as copal, &c., a mixture of spirit of wine and spirit of turpentine will be required. To make these two spirits unite, a small quantity of the salt of tartar (tartrate of potash) is to be added. Every time this is used the bottle is to be well shaken, very little poured on the picture,

and rubbed on with a small piece of flannel; then lay on the part rubbed a few drops of oil of olives to retard the action of the spirits. These operations are to be repeated over the whole picture, frequently changing the pieces of flannel, and as frequently applying the olive oil, in order to see what progress has been made. The picture lastly is to be washed with a sponge, soap, and water, afterwards with clean water, and then covered with a fresh varnish. If any stains should be found on the picture so unconquerable as to remain after the above processes, a little oil of spike lavender will certainly remove them; but the greatest care must be taken in using this essential oil; it softens old paint so quickly, that there is scarcely time to apply it and the olive oil, before it has gone too far; it is better to reduce its strength with spirit of turpentine if it should happen to be too genuine. Many use lancets and small

scrapers, but this operation has also its risks from scratches, &c.

It has happened, that an over-zealous picture cleaner has discovered more than he has wished for, when his materials have been too strong — where sometimes a landscape has been slightly painted over another subject, as a marine or flower piece, or a portrait, and the reverse. This is a dilemma fortunately of rare occurrence, the simple ground of the picture being much more often exposed; and it has been in this way that a knowledge of the grounds on which the old masters painted has been acquired.

In old paintings, which have been exposed to damp and bad air, or have been otherwise much neglected, we often find cracks, or the paint and ground wholly peeled off in places, yet, from this almost hopeless state, we have seen some very good pictures admirably restored.

In almost all cases, if a picture has not been already lined, it will be best that this should be done before any other operation takes place; and it is so much better performed by those who make it their business, that we recommend none who have the opportunity of getting it done in London, or other places where there are persons accustomed to its management, to venture on performing it themselves; but as it must occasionally happen that such persons are not at hand, we may recommend the following mode as one that is quite safe.

- Take the old picture from the stretching frame and lay it on a perfectly flat surface, as a table, or large drawing-board, something larger than the picture, the front of the picture upwards; lay on the surface of the picture a sheet of paper covered with thin paste, particularly if the picture is broken in the paint, or has holes in it. Afterwards

take some thin glue size, and with it make a paste of wheat flour: this by some is used moderately warm; others prefer it cold, and at least one day old; perhaps the former may be considered as best.

The picture is to be made something less than the new stretching-frame on which it will have to be placed when ready, by cutting a little off its edges; and the canvas, or unbleached cloth, which is to constitute the lining, must be so much larger than the picture as to leave a sufficient quantity to admit of its being nailed on to the new stretching-frame. The picture must now be laid on the table or level-board, front downwards, the table or board having been made previously a little damp with a sponge; this will make it adhere in some measure to the table: but if it be wished that the picture should be immovable, as in the process of transferring from an old cloth to a new one, described in

another place, the best mode is to have the paper that is attached to the front of the picture something larger than the picture, so that the edges may be made fast to the table with glue or paste. The back of the picture is next to be covered with paste, or very strong copal varnish, or with a cement, or kind of glue, made from good cheese that has been well pounded in a mortar, and then washed with warm water to carry off the most soluble part of it. The substance which is left can only be dissolved by being beat up with lime-water again in a mortar into a paste, to which it is added gradually, until it become sufficiently diluted for use. But whichever of the above may be used, it must be well brushed on to the back of the picture, and the lining well pressed down on to it, by passing the hand over it in every direction. The outer edges of the lining are to be nailed to the table with a great number of

small tacks, drawing the canvas as tight as possible in every way ; afterwards a piece of wood, with a rounded edge, is passed over the lining with a tolerably hard pressure, to perfect the adhesion of the picture. *Carson*

The glue made from cheese is said to have the valuable property of being, when dry, perfectly insensible to any kind of wet or moisture. When the lining is so far dry that the paste or glue, which has penetrated through, will not stick to the iron, it is to be passed all over with a heated iron, moderately hot, and the greatest care must be taken that the hand does not stop for an instant, or the mark of the iron will be so impressed on the painting, that nothing can obliterate it. The picture is now ready to be nailed on to the new stretching frame, and the paper is afterwards to be washed off its front with a sponge and cold water.

Sometimes, when the cloth on which a

picture has been painted is so decayed or broken as to make it desirable that it should be entirely taken from the paint, the picture is to be covered with paper, as if for lining, and then fastened to a board or table, as above described; after which the old cloth is rubbed off by a small rasp with very fine teeth (and not unlike a baker's rasp in miniature); when this has gone as far as may be prudent, the remainder of the cloth is to be taken off with pumice-stone, stopping all farther progress on the first appearance of the ground on which the picture is painted; it will then be ready to receive its new cloth, which is previously covered with copal varnish, glue, or paste, in the way above described, only avoiding the use of the heated iron, and in the same way fastened to its stretching frame; and lastly, to have the paper removed from it in a similar way.

It occasionally happens that the wood, or

panel of pictures, becomes so decayed, that there is a risk of their falling to pieces; in such cases it becomes necessary to remove the old wood from the back of the picture and replace it with a new cloth. This is performed by cutting the wood in various directions (after the picture has been properly laid face downwards, as above described) with a fine saw, so fitted that it can only cut to a certain depth, *viz.* not quite to the paint or ground; the small pieces of the wood are then chipped away with a chisel, then the rasp, and lastly the pumice-stone, after which the remainder of the process is to be completed as already named.

In the Picturesque Annual for 1832, there is a very accurate description given of the whole process used in removing the wood from the back of the celebrated picture, "The Assassination of San Pietro Dominico," by Titian, which is supposed to be the master-

piece of this artist, after it had been transferred by Napoleon from the church of Santi Giovanni and Paolo, in Venice, to the Louvre, "where it underwent this very extraordinary operation," and which is too interesting to be abridged.

"In the passage from Venice to Marseilles," says the writer, "it had got wet, and, when laid out in a warm place after arrival, the board and the size ground on which it was painted having dried sooner than the colours, the latter split into scales. In this predicament it was determined to transfer the picture to canvas; and the delicate operation was undertaken by Hacquin, under the superintendence of a committee of the Institute, consisting of two artists, and two chemists. Gauze was first pasted on the painting, and when this was dry, another covering of gauze, and then two successive layers of grey paper. When all this was completely dry, it was laid upon a table face downwards, and part of the

wood removed by means of small saws, one acting perpendicularly, and the other horizontally. A plane with a convex edge was then applied, in the most delicate and gradual manner, and then another, with the edge broken into teeth, so as to answer the purpose of a rasp; and the board being thus reduced to the thickness of a sheet of paper was moistened with water, and taken off in minute portions, with the point of a knife." (If the picture had been painted wholly on an oil ground this last process with the knife would not have answered so well as the mode first described above.) "The distemper, or size ground was next removed by means of water, and the back of the painting exposed. This being found to be altogether dried up with age, was rubbed with cotton dipped in oil to restore its flexibility and wiped with a muslin rag. It was then painted over with white lead and oil, instead of the former ground, and in this

state was allowed to dry for three months. When the ground was sufficiently dry it was pasted over with gauze, and the gauze with canvas; and the picture was then detached from the table and laid upon its back.

“The layers of gauze and grey paper being successively detached with water, the scales were moistened with thin flour paste, and covered with an oiled paper. A heated iron was then cautiously applied, and the painting rendered flat. The same minute care was taken in fixing it upon the canvas, which was not attempted till the ground had received two additional coats of white lead and oil, with gauze between. The picture was then put into the hands of an artist skilled in repairing, and entered upon a new lease of its existence.”

After a picture has been transferred, or lined, the dirt remaining on the picture is to be washed off with soap and water, or with ox-gall, taking great care not to disturb the paste

used in the lining by applying too much water. After this, when made perfectly dry, some one of the solvents named in another place farther on, or those already mentioned, is to be used for removing the varnish, if it cannot be taken off by rubbing; and we are not aware that any other than mastic can be so removed.

When the varnish and other blemishes have been cleared away, the cracks and damaged places are to be filled up, where hardness is required, with putty made of pipe-clay, or whiting crushed very fine, and paste or size. This putty should be made stiff and pressed well into the damaged places with a palette-knife, and where the broken parts are of any extent care must be used to obtain a true and even surface level with the surface of the picture; this, when dry, may be painted upon with oil colours ground exceedingly fine, and all the tints made a little lighter than the surrounding colours of the pictures, as all colours ground

in oils dry a little darker than their original hue when on the palette, or whilst wet, as it is technically called.

Many prefer to use a putty made with drying oil and whiting, in which colours are mixed, and thus matching the tints of the picture in some degree with the coloured putty: this mode also answers very well, and if the tints so matched are carefully made lighter than the neighbouring tints of the painting much less trouble will be required in the re-touching, for should a last tint become too dark in drying, there will be a good ground underneath when the objectionable tint has been removed.

In a small work on oil painting, by the late J. C. Ibbetson, published in the year 1803, he mentions (and his judgment was excellent in all things appertaining to the qualities or condition of old pictures) the following anecdote of one he had to repair: — “I had a pic-

ture, painted by Paul Veronese, in a deplorable condition, to repair, more than twenty years ago, when I found that it had been painted in size colours and finished by repeated glazings in oil, or varnish colours; and that this was beyond a doubt, I set it to rights with water-colours, and found them to correspond exactly. Some pieces, which were broken off, were still soluble in hot water, as I found upon trial: the size had been so strong as to prevent the varnish from being absorbed. The Bassans, also painted in the same way, and Roos, or Rosa da Tivoli, painted almost entirely in size. It is rather strange that Sir Joshua Reynolds, in his innumerable experiments, should never have hit upon size colours, as they instantly dry, and, however loaded, would always remain firm. The raised work on old Japan clock cases, &c., are done in the same way, and are almost indestructible."

In every operation of picture cleaning we must ever bear in mind the constant care requisite in order to preserve entire, or as much so as possible, the glazings and last finishing touches of the artist, which, lying on the surface of the work, and moreover being always of the most delicate texture, are too often removed with the dirt which may obscure the painting even before they have been seen by the operator ; indeed so often does this happen, that many skilful artists are constantly employed in London and other great capitals, in restoring to the best of their power the unavoidable damage, which must take place when powerful solvents have to be used to remove the accumulated and blackened varnishes, oilings, &c., of ages possibly ; and however we may object to such retouchings, as far as concerns the originality of the picture, every one will acknowledge that it is much

better we should have even the half only of a valuable picture than none, or to keep it in its obscured condition.

Among the powerful solvents are to be placed alkalis, the safest of which is the carbonate of ammonia; this is generally too strong to be used alone, and must be weakened by the addition of water, and the sponge and clean water frequently applied in order to see the progress made, as well as to prevent mischief.

The fixed alkalis may also be employed for stronger purposes, but of course they are much more dangerous, as potash and soda. We do not prefer the alkalis; on the contrary have always used the spirits of wine combined with spirits of turpentine, finding that the progress or advancement of the work is more easily discovered under this process than under that of the alkaline methods. The cotton wool, or what is better,

small pieces of flannel, gather up much of the soiled varnish, as it comes off the painting when rendered fluid by the solvent; these are to be thrown away, and fresh pieces of either substituted, which being clean, serve also to clear the work at the outset, and a little oil of any kind, will, if frequently applied, show us as perfectly as a new varnish the exact state of the piece cleaned at every trial.

Fuller's earth has been found useful, but this cannot remove any soil occasioned by bad varnish, or oils that have been laid on by injudicious persons.

Sulphuric ether is in use also as a strong solvent. This is used with spirits of wine, and its too great action, or as soon as it has answered the intended purpose, may be checked by olive oil, or water in which a small portion of soap has been dissolved.

Soft soap. When this is used, care should be

taken that it does not rest too long on the picture as it possesses a strong solvent power.

Volatile alkali (carbonate of ammonia), essential oil of spike lavender, is the most powerful solvent we have when pure, and great care must be used wherever it has to be employed. The best mode is to reduce it a little with spirit of turpentine. Both the essential oil of spike lavender and rosemary will dissolve gum copal, probably from having a small quantity of camphor in them.

All the paintings, retouchings, glazings, &c., should have plenty of time allowed to permit the changes to take place, which new paint invariably undergoes, so that the retouched places may be corrected wherever necessary; nor is the picture to be turned with its face from the light, as this occasions a great change in the whole piece, but most so where there has been much new paint used in the repairs; all these should be carefully done

before any varnish be laid on the picture, and if any circumstance prevent the operator from having the picture lined, a tolerable quantity of some good and perfectly colourless and unchangeable varnish, well brushed into the back of the painting, will materially assist any varnish laid on its surface in bringing out the original tints; but no process can equal that of lining the picture in the manner already explained, and afterwards working with care on its front, sedulously avoiding any additions of paint, in places not damaged, or that do not require it.

As in repairing some of the works of the old masters, oil colours used only with the usual oils, cannot approach the great transparency of the originals, it will be necessary to use vehicles of some kind, such as may be best suited to match the colours of the original painting; indeed, to such an extent was this mode of transparent painting car-

ried by some of the Dutch and Flemish painters, in their shadows particularly, that in some we have seen the grain of the wooden panel appear perfectly through the work. From this it might be believed that a panel has been snatched up on the spur of the moment, the picture painted, and perhaps despatched to its intended possessor in less time than a ground could have been prepared ready for the artist. This great transparency is much seen in the pictures of Van Goyen, Bega, Ostade, Teniers, &c., and when not carried too far is an admirable quality in painting, and one of the many excellent qualities for which the whole of the Flemish school of artists is so justly esteemed.

Shell lac varnish. This is a spirit varnish, viz., made with spirits of wine, and is used as a vehicle by mixing a little of it into the colours on the palette with the spatula, it is exceedingly transparent and gives a great

degree of firmness to the colours, so as to produce a freedom of touch, especially when a sparkling crispness of pencilling is required, that is always agreeable both in the working and effect when done. Shell lac in its natural state is of a brown colour, and had not a method been discovered of freeing it from the colour, this substance must have been confined to making varnishes for wood and other things where the colour might be no objection. In 1827, Professor Hare of Philadelphia, found out a method of producing it perfectly coloured. He says, "Dissolve in an iron kettle one part of pearl ash, in about eight parts of water; add one part of shell lac and heat the whole to ebullition. When the lac is dissolved, cool the solution and impregnate it with chlorine till the lac is all precipitated. The precipitate is white, but its colour deepens by washing and consolidation; dissolved in alcohol, lac bleached by the

above process, yields a varnish which is as free from colour as any copal varnish: chlorine (oxymuriatic acid) is made by mixing intimately eight parts of common salt, and three of the black oxide of manganese in powder; put this mixture into a retort; then pour four parts of sulphuric acid, diluted with an equal weight of water, and afterwards allowed to cool, upon the salt and manganese; the gas will then be immediately liberated, and the operation may be quickened by a moderate heat. A tube leading from the mouth of the retort must be passed into the resinous solution when the gas will be absorbed and the lac precipitated." We believe there are few places in London where the white, or colourless shell lac, can be obtained, and this has induced us to make the mode of producing it a little more public, as the varnish made from this substance has a degree of hardness and transparency superior

to any other of the gums that are used for a spirit varnish. It must be observed that when this varnish is used, a tolerably warm room will be requisite, with the thermometer at about sixty degrees.

Shell lac as a water varnish.—This is a mode of preparing the shell lac by dissolving it in water, in order to render it useful in painting where it may be desirable to work the colours in water, in order to have a firmer body than can be procured altogether in oils. This solution is made by dissolving one part of borax in twelve of boiling water. This is to be added to an equal quantity of white lac varnish with which it mixes freely; it may be used instead of the shell lac varnish alone, as a vehicle in painting.

We think it very probable that some of the early artists who painted in distemper, or fresco, may have used a varnish similar to the above, as it is as well suited for despatch as .

any of the methods in which glue size or whites of egg are used, and much better adapted for receiving second or after paintings, as the surface being harder will not so easily rub off and mingle with them. Whilst on the subject of varnishes we must mention our conviction that where a picture is cleaned and made complete, the best varnish that can be applied is that made from copal. This is not easily removed, but we must imagine the picture to be in such a state that it may not even be necessary or desirable to remove it. In using copal varnish, that which has no colour or the least possible should be chosen, and its drying properties be well ascertained by previous trials on other pictures before it is laid on to one of any consequence, for many specimens of copal varnish are very slow driers, and others never become solidly hard on the surface. The disad-

vantages accruing from such varnishes need not be enumerated, for they are too obvious.

Mastich varnish is most commonly used, but that does not preserve its colour so pure after it has been a few years on the picture as copal; frequently taking a cloud or mist upon it in certain changes of weather, which is called technically *a chill*; nor is this varnish of so hard a surface as copal, which resists, when laid on in body, many of the minor accidents that would deface the surface of those pictures that may have had mastich or other varnishes applied.

It will not be out of place here to mention a ground used by Correggio for his easel pictures, and very possibly by many others of those whose paintings are remarkable for the same clearness and brilliancy of colouring. We shall give the whole passage as we find it in a note in the Fourth Volume of Lanzi's

History of Painting:—“He (Correggio) is pronounced by Lomazzo to be rather unique than rare among the colourists, and no artist before him ever bestowed so much attention upon his canvas,” which after a slight covering of chalk received his colours in quantity and quality from a lavish hand. “One of the professors being employed in restoring a piece by Correggio, analyzed the mode of colouring. ‘Upon the chalk,’ he said, ‘the artist appeared to have laid a surface of prepared oil, which then received a mixture of colours, in which the *ingredients* (query, vehicle) were two-thirds of oil and one of varnish; that the colours seem to have been very choice and well purified.’ It was moreover his opinion that Correggio adopted the method of heating his pictures either in the sun, or at the fire, in order that the colours might become, as it were, interfused and equalized in such a way as to produce the

effect of having been poured rather than laid on. Of that lucid appearance, which though so beautiful, does not reflect objects, and of the solidity of the surface, equal to the Greek pictures, he remarks, 'that it must have been obtained by some strong varnish unknown to the Flemish painters themselves.' "

In another place, vol. i., Lanzi states, " I have understood from professors that such a degree of *consistency* must have been produced by a certain portion of wax, which was employed at that period, as will be explained in the subsequent chapter, on the subject of Painting in Oils (to which we shall refer). It must, however, be admitted that we are very little advanced in these inquiries into the ancient methods of preparing colour; were they once satisfactorily explored, it would prove highly useful in the restoration of ancient pictures, nor superfluous in regard to the adoption of that firm, fused, and lucid

colouring, which we shall have occasion to commend in various Lombard and Venetian pictures, and more especially in those of Correggio."

The reference in a subsequent chapter, above alluded to, relates chiefly to the discovery or re-discovery of painting in oil by the Van Eycks, and which does not much concern our present purpose, but, the following quotation from this chapter carries with it a certain degree of interest. "Malvasia, upon the authority of Tiarini, maintains that Lippo Dalmasio painted in oil (about 1376); the Neapolitans, relying upon Macco da Sienna and other men of skill, assert the same of their artists," &c., vol. i. p. 87; and that after a careful analyzation of their pictures they were found to have been painted *in oil only*.

In another place we have as follows:—"It would not be difficult to shew other experiments and opinions that might throw light

upon the question. To begin with Tuscany : —an analysis of several Tuscan paintings was made at Pisa by the very able chemist Bianchi; and though apparently coloured in oil, the most lucid parts were found to give out particles of wax; a material employed in the encaustic (vide the present author's Treatise on the Theory and Practice of Painting in Oil and Water Colours, 4th Edition, under Painting in Wax), and not forgotten by the Greeks, who instructed Giunta Pisano and his contemporaries" (about from A. D. 1210 to 1236). "It would appear that they applied it as a varnish, to act as a covering and protection from humidity, as well as to give a lucid hue and polish to the colours; it has been observed that the proportion of wax employed greatly decreased during the fourteenth century; and after the year 1310 fell into disuse, and was succeeded by a vehicle that carries no gloss; but in these experiments oil was never elicited,

if we except only a few drops of essential oil, which the learned professor conjectures was employed at that early period to dissolve the wax made use of in painting." There are certainly many useful hints to be gathered from these extracts, for it does not follow that because wax went out of use for a time, that it either is without value, or that it was not *silently* re-introduced by others in after-times; our own opinion is, that wax, owing to its long-enduring and other good properties is a valuable addition to our vehicles, where a truly good method of using it has been satisfactorily made out.

Those who are engaged in the restoration of old paintings must not forget the different modes of commencing a picture used by the different artists. Those of older date beginning generally with colours in distemper, viz., water colours made up with some kind of size; and afterwards finishing on them with

colours in oil or varnish. Many artists of the Italian school, as well as the Flemish, commenced their pictures by working upon a correct outline with brown shadows, thus giving a great deal of the effect to the picture, which it was to have when finished, and afterwards placing the colours. There can be no doubt but this mode produces a great certainty in the proceedings as well as a very great warmth and richness when finished, if brown be used, and not black and white, which some few have employed.

Amongst those who have commenced their pictures with the brown first shadows, we may enumerate Titian, Tintoret, P. Veronese, Leonardi da Vinci, Raffaello, Perugino, Rubens, &c., &c., and almost all the best masters of the Flemish and Dutch schools. This mode of painting enables the artist to obtain greater transparency than by any other mode with which we are acquainted, and this

quality was carried by some of the Dutch and Flemish painters to such an extent, that in some of their works the grain of the wood on which they have been painted is seen through *the shadows only*, but in the lights never, which have been treated with equal solidity and opacity by all of whatever school they have belonged to; remembering these chief points, the restorer will be enabled to replace large portions of a picture where broken off by assimilating the restored portions of the style used in the original pictures; and we feel that we cannot better conclude these brief instructions to the practitioner, than by recommending above all, that his colours may be ground into an exceedingly refined state, particularly for repairing all that class of paintings called cabinet pictures.

LIVES OF ARTISTS
BELONGING TO THE
ITALIAN, SPANISH, AND FRENCH SCHOOLS.

THE following two catalogues of the lives of most of the eminent artists, who have been born previous to the year 1700, has been compiled and abridged from various sources, and arranged in chronological order according to their births, believing that, by this mode of arrangement, the different eras in which they lived is better impressed on the memory than by the usual alphabetical order, particularly where the lists of names are not very extensive. This mode serves also in some measure as a history of the progress of the art, besides the additional advantage we have of placing the pupils of each

master immediately, or very soon after, those under whom they have studied; nor has it been thought advisable to encumber the text with the references, which frequently serve to confuse the memory of the reader rather than enlighten, independent of the great additional trouble the author would have had in some places of separating his own ideas from the portions he has (in common with all who write lives) been obliged to borrow very freely from his predecessors. The works to which he has been chiefly indebted are the "History of Painting in Italy," by the Abbé Lanzi, in six volumes, 8vo., of which there is an excellent translation into English by the late Mr. Roscoe, and for the Flemish, &c., to Guicciardini, Pilkington's "Dictionary of Painters," Sir J. Reynolds, Dryden, Fresnoy, &c.

Lanzi's work is one of very great labour and research, and well worthy the attention of those who wish to know the full merits of the different

schools of Italian painters, as well as the names of the numerous writers who have been consulted by him in the compilation of his voluminous and admirable work.

An Index of all the names, in alphabetical order, has been added to facilitate the reader in finding immediately the names required.

GIOVANNI CIMABUE, born at Florence, 1240; died there 1300, aged sixty. Architect as well as artist; not very good in his chiaro-scuro or perspective. The foundation he laid for the improvement of future artists has given him the name of founder of the modern schools, although we find in Lanzi that there were painters in Italy even during the rude ages, as is attested by historians and pictures still remaining in Rome. Among others the decoration of the whole church of San Urbano, where there are several evangelical acts represented on the walls,

with some histories of the titular saint, and St. Cecilia, a production which partaking in nothing either of the Greek lineaments, or style of drapery, may be attributed more justly to an Italian pencil, which has subscribed the date of 1011. Many more might be pointed out existing in different cities, &c. Cimabue's talent did not consist in the graceful, his Madonnas have no beauty—his angels in the same piece have all the same forms. Wild as the age in which he lived, he succeeded admirably in heads full of character, especially those of old men, impressing an indescribable degree of bold sublimity, which the moderns have not been able greatly to surpass. It appears that he was much admired in his own times, executing large works, vast and inventive in conception, having greatly improved upon the style of the Greek painters, under whom he is supposed to have studied. Cimabue was of noble descent, and died rich.

Giorro, born near Florence, 1276; died 1336,

aged sixty. If Cimabue was the Michel Angelo of that age, Giotto, his pupil, was the Raphaello. Painting in his hands became so elegant, that none of his school, nor of any other, surpassed him till the time of Masaccio, or even equalled him, at least in gracefulness of manner. Giotto's style is somewhat dry, but shows a grace and diligence that announced the improvement we afterwards discern. Through him symmetry became more chaste, design more pleasing, and colouring softer than before. The meagre hands, the sharp pointed feet, and staring eyes, remnants of the Grecian manner, all acquired more correctness under him. Giotto was also a good sculptor and architect. He lived in the times of Dante and Petrarch, and in great friendship with them, and all the excellent men of his age.

AMBROGIO LORENZETTI, born at Sienna, 1257; died 1340, aged eighty-three. Painted history—studied under Giotto. He painted in fresco, and his works were esteemed for their taste in

composition. Vasari mentions him as the first who attempted in landscapes, storms of wind, tempests, and rain, which he represented with much success. He had a great taste for polite literature, and was esteemed for his learning as well as his abilities in painting. It is said he finished 1300 pictures during his life.

SIMONE MEMMI, or SIMONE DI MARTINO, born at Sienna, 1285; died, 1345, aged sixty. The painter of Laura, the friend of Petrarch, and pupil of Giotto; painted history, but chiefly confined himself to portraits. Petrarch has celebrated the skill of this artist in two sonnets, and has also eulogized him in his letters, thus handing down his name to the latest posterity. He painted many portraits of the Pope, and eminent men of his age, among which was one of Petrarch.

PIETRO CAVALLINI, born at Rome, 1279; died, 1364, aged eighty-five. Painted history, studied under Giotto. His principal works are

at Rome. He excelled in Mosaic as well as painting, and executed, 'tis said, as many works as Lorenzetti (1300). He was so pious, as to be esteemed a saint.

TADDEO GADDI, born at Florence, 1300; died, 1350, aged fifty. Painted history, a pupil of Giotto. He excelled his master in the beauty of his colouring, and lively air of his figures. He was also a skilful architect, and built an excellent bridge over the Arno, at Florence. The most memorable picture of this artist, is the passion of our Saviour, which is preserved in the church of the Holy Ghost at Arezzo.

STEFANO was born at Florence, 1301, and died at Pisa, 1350, aged forty-nine. He was the grandson and pupil of Giotto. He was considered superior to all the artists of his time, not excepting Giotto. He left a son who followed so closely the style of Giotto, as to be called Il Giottino. He died in 1356, aged 32.

PAOLO UCELLO, or MAZZOCHI, born at Flo-

rence, 1349; died, 1432, aged eighty-three; pupil of Antonio Venetiani. Painted birds, some history, and was the first who made perspective a complete study. His favourite subjects were such as admitted a great variety of animals, as The Deluge, The entry into the Ark, or Noah quitting the Ark, &c.; but his devotion to the study of perspective prevented him from excelling in other branches, and every work was done with a view to reflect some new light on the subject, by the introduction of noble buildings, colonnades, and figures foreshortened in a manner unusual to the school of Giotto.

MASACCIO, born at St. Giovanni di Valdarno, 1401, or according to others in 1417; died in 1443, aged forty-two, if we take the earlier date; or 26 only, if the latter date for his birth be taken. It is suspected he was poisoned. He studied under Massolino, and painted history. He has been justly considered the father of the second age of painting, for his copious invention

and true mode of designing, for his delightful style of colouring, and the graceful action he gave his figures; his draperies were loose and broad, and his perspective was universally admired. Vasari gives a long catalogue of painters and sculptors, who formed their taste and knowledge by studying his works. Amongst whom he names Michel Angelo, Leonardi da Vinci, Pietro Perugino, Bartolomeo, Andrea del Sacchi, Il Rosso, Pierino del Vaga, and Raffaele. Two noble figures were adopted by the latter from the designs of Masaccio; one of which he took for St. Paul preaching at Athens, and the other for the same saint when chastising the sorcerer, Elymas. Another figure in the same work, whose head is sunk in his breast, with his eyes shut, appearing deeply wrapt in thought, is introduced among the listeners to the preaching of St. Paul, as is also the proconsul Sergius. For the sacrifice at Lystra, he took the whole ceremony. Time

has now nearly defaced most of his works; but there is the portrait of a young man in the Pitti collection that seems to breathe, and is estimated at a high price.

ANTONELLO DA MESSINA, a native of Messina, born 1426, died 1475, aged forty-nine; painted history, studied under Van Eyk, (the improver or inventor of painting in oil, in the year 1410,) in Bruges, and afterwards carried the new mode of painting in oil to Sicily, and afterwards to Venice, being the first who taught it in Italy. Up to this period the artists had painted in colours mixed with the white and yolk of eggs, and other simple vehicles, the chief being water; sometimes *coating* their works with bees wax dissolved in an essential oil, and it is surprising how well their works have preserved their brilliancy. It is well known that many artists continued the old mode of painting long after the introduction of oils, and merely used the latter with the colours employed in finishing, or perhaps as a kind of

glazing and varnish. There can be little doubt but that painting in oil was known long before the time ascribed for its invention, by Vasari, who wrote about the year 1550, and who may be termed the originator of the mistake; and we could transcribe from the Abbé Lanzi's "History of Painting," we believe, sufficient evidence in support of this opinion, but it would trespass too much on our space to give more than one extract, therefore we must be content to recommend those, to whom this often-agitated question is interesting, to the volumes of Lanzi. A portion of what we have alluded to above is from a Latin author, named Theophilus; he wrote about the year A.D. 1000, entitled, "De Omni Scientiâ Artis Pingendi." Lib. i. C. 18. "Accipe semen lini, et exsicca in sartagine super ignem sine aqua, &c. Cum hoc oleo tere mimium sive cenobrium super lapidem sine aqua, et cum pincello linies super ostia vel tabulas quas rubricare et ad solem siccabis, deinde iterum

linies, et siccabia." In chap. 22, he says, "Accipe colores quos imponere volueris, terens eos diligenter, oleo lini sine aqua; et fac mixturas vultuum ac vestimentorum sicut superius aqua feceras, et vestias, sive aves, aut folia variabis suis coloribus prout libuerit."

GENTILE and GIOVANNI BELLINI, the sons and pupils of GIACOMO BELLINI, were born at Venice, the former in 1421, and were so eminent in their time that Gentile was sent for to Constantinople, by the Sultan, Mahomet II., for whom, having amongst other things, painted the decollation of St. John; the Sultan, to convince him that the neck, after its separation from the body, could not be so long as he had made it in his picture, ordered a slave to be brought in, and to have his head struck off in his presence, which so terrified Gentile, that he could not be at rest till he had got leave to return to Venice, which the Sultan granted, after he had munificently rewarded him for his services. The best works

of these brothers are at Venice, where GIOVANNI lived to the age of ninety years, having very rarely painted anything but Scripture pieces and religious subjects, which were so well executed, that he was esteemed the best of the Bellinis, and must be considered the first of the Venetian artists.—He was Titian's first master. GENTILE died in 1501, aged eighty.

ADREA MANTEGNA, born at Padua, 1431; died, 1517, aged eighty-six; painted history. He had a good knowledge of perspective, but his manner was formal and dry. He paid greater attention to the antique than to nature; he was the pupil of Squarcione, was knighted by Lodovico Gonzago, Marquis of Mantua, and said to have been the first to introduce engraving into Italy.

ANDREA VERROCHIO, born at Florence, 1432; died, 1488, aged fifty-six; painted history. He was the first who found out the mode of taking moulds from the face, in plaster of Paris; he

studied under Squarcione, and was the teacher of Leonardi da Vinci.

LUCA SIGNORELLI, born at Cortona, 1439; he died very rich, 1521, aged eighty-two. He excelled in history, and M. Angelo Buonarotti borrowed many of his naked figures for his large picture of the last judgment.

PIETRO DI COSIMO, born at Florence, 1441; died, 1521, aged eighty; painted Satyrs, Harpies, and all kinds of monsters in Bacchanalian scenes, masquerades, &c.

LEONARDI DA VINCI, born, 1445, in a castle so named in lower Valdarno; died, 1520, aged seventy-five. He so far surpassed all his predecessors, that he is considered the head of the third, or golden age of painting. He was endowed by nature with a genius uncommonly elevated and penetrating, and to great vigour of intellect he joined an elegance of features and manners that graced the virtues of his mind. He was affable with strangers, with citizens, with

private individuals, and princes, among whom he lived on a footing of familiarity and friendship. He was not only excellent in every department of painting, but also in mathematics, in music, in poetry, as well as in the accomplishments of horsemanship, fencing, and dancing. He was also an excellent sculptor. He had two styles; the one abounded in shadow, which gives admirable brilliancy to the contrasting lights; the other was more quiet, and managed by means of middle tints. In each style, the grace of his design, the expression of the mental affections, and the delicacy of his pencil are unrivalled, everything is lively in his paintings; the foreground, the landscape, the adventitious ornaments of necklaces, flowers, and architecture; but this gaiety is more apparent in his heads; in these he purposely repeats the same idea, and gives them a smile which delights the mind of the spectator. It is impossible we can attempt, in our prescribed limits, to follow him through the

various works he executed in architecture, mechanics, hydrostatics, music, &c., as well as in the pursuit of his art. When in about his seventieth year he went to France, at the invitation of Francis I., in whose arms he expired, when raising himself up to thank the king for the honour of his visit. His paintings have been copied and imitated by many.

DOMENICHO GHIRLANDAIO, born at Florence, 1449; died, 1493, aged forty-four; painted history; studied under Alessandro Baldovinetti; fond of introducing obelisks, columns, arches, aqueducts, and other Roman antiquities, which were always truly drawn, and with good effect; his colouring was good, with a handsome style of outline.

PIETRO PERUGINO was born at Citta della Pieve, near Perugia, in 1446; died, aged seventy-eight; painted history. He was a pupil of Andrea Verrochio, and the teacher of Raffaello. His manner was hard, dry, and tame, but he

atones in some measure for these faults, by the charms of good colouring, and the grace he gave to the heads of his females and boys; his latter pictures are much in the style of his pupil, Raffaello. Perugino had a multitude of pupils who imitated him.

FRANCESCO FRANCIA, born at Bologna in 1450; died, 1518, aged sixty-eight; painted history. The reputation of this master was established by a picture of St. Sebastian, in which the true and elegant proportion of the limbs, the gracefulness of the attitude, and the delicacy of the colouring, were equally admired. This picture was much esteemed by Annibal Carracci, and is now in the National Gallery. Francia studied under Marco Zoppo.

FRA. BARTOLOMEO, born near Florence, 1469; died, 1540, aged forty-eight. He studied under Cosimo Rosselli. At first he followed the manner of Taddeus Gaddi, his uncle, but greatly softened and enriched in the colouring. He

Painted many beautiful fresco pictures in the pilgrim's ward of the hospital at Florence, representing the circumstances of its foundation, and the exercises of Christian charity bestowed on the sick, the dying, and the indigent. On comparing these one with another, the artist displays considerable improvement, and a greater freedom than usual from the old dryness of style; his design and perspective are better, his compositions more scientific, without taking into account the richness and variety of ideas which he has in common with this school. From those pictures Raffaele and Pinturicchio, while painting at Sienna, took many of their notions of national costume, and perhaps of some other things. In 1550 he became a Dominican Friar. He is said to have been the first to use a lay figure for his attitudes.

GIORGIONE, born at Trevisano, a province in the Venetian states, 1477; died, 1511, aged thirty-four; painted history and portraits; stu-

died under Giovanni Bellini, but afterwards studied the works of Leonardi da Vinci, and soon became superior to both; coloured with more strength and beauty, designed with greater freedom, gave more relief, life, and a nobler spirit to his figures. He was a contemporary of Titian, and was the first to use those glowing colours which were afterwards reduced to greater harmony in the works of Titian; and Fresnoy says, had it not been for him, Titian would never have arrived to that height of perfection which proceeded from the rivalry of the two. His name was Giorgio Barbarelli, but more generally known by the name of Giorgione, from a certain grandeur conferred upon him by nature, no less of mind than form, and which appears also impressed upon his productions; despising the minuteness of art used in the school of Bellini, he adopted a freedom and audacity peculiarly his own, and till then unknown, as no artist before his time had acquired that mastery of the

pencil, so bold and determined in manner, and producing such effect. He died of the plague.

ANTONIO DA CORREGGIO, so named from the place of his birth, was born in the dukedom of Modena, 1472; died 1512, aged forty; he painted history and portraits. It is remarkable that the life of a man so eminent should be involved in so much obscurity as to admit, beyond that of any other artist, of fresh discussion. The notices of him by the Cavalier Mengs, in his 2nd vol., a little work by Cavalier Ratti upon the life and works of Allegri, (this being the true family name of Correggio,) published in Finale, in 1784, and Tirabosche in his notices of the professors of Modena, besides Padre Affo, the most accurate of all, perhaps, in such matters; the whole of these writers, following Scanelli and Orlando, complain of Vasari, for falsely asserting the abject condition of Antonio, born of a tolerably good family, and not altogether so destitute as to be prevented from obtaining an

education sufficiently good to ensure his success in his future efforts.

It is not easy to compress into a small compass all that ought to be said of this great artist's works. Mengs includes him in a trio of the greatest artists, including Titian; to Correggio he gives the second place after Raffaello, observing that Raffaello painted more exquisitely the passions and affections of the soul, though inferior to him in the expression of external forms; in this Correggio was a true master, succeeding by his colouring, and still more by his knowledge of chiaro-scuro, in producing an ideal beauty beyond that of nature, and at the same time gaining the applause of the learned by an union of art and nature in its rarest forms, such as there never, till his works were seen, had appeared. Fresnoy is more critical; he says, this artist found out certain natural and unaffected graces for his madonnas, his saints, and little children, which were peculiar to himself. His manner is

exceedingly great, both for the design and the work; his pencil was both easy and delightful, and it must be acknowledged, that he painted with great strength, great heightening, great sweetness and liveliness of colours, in which none surpassed him. He understood how to distribute his lights in a manner used only by himself, which gave great force and roundness to his figures. This manner consists in extending a large light, and then making it lose itself insensibly in the dark shadows which he placed out of the masses, and these give them this great roundness, without our being able to perceive from whence proceeds so much force and so great a pleasure to the sight. It is probable that in this part the rest of the Lombard school followed him. One critic next proceeds to find fault with Correggio for want of grace and variety in his attitudes, in which we do not agree; but another criticising more in unison with our own feelings, says, he was divine in colouring, and the mor-

bedizza of the flesh, angelical grace and joyous airs of his figures, and in the *claro-oscuro*. Annibal Caracci, speaking of Correggio's style, says, "This kind of delicacy and purity, which is rather truth itself than *veri-similitude*, pleases me greatly; it is neither artificial nor forced, but perfectly natural." Correggio's works have been very much copied, and this will account for the great difference in works ascribed to him.

MICHEL ANGELO BUONAROTTI, born in the castle of Caprese in Tuscany, 1474; died, 1563, being nearly eighty-nine years of age. This wonderful artist, sculptor, and architect was descended from the Counts of Cassanova, and had such a predilection for drawing in his youth, that all the wishes of his family could not turn him aside. He became the pupil of Ghirlandaio but soon left him. During his long life he served eight successive popes. His style of painting and in sculpture was severe; pronouncing the articulations and muscles very

strongly, yet his figures possess much grandeur in their composition. But above all the rest of his excellences, was his wonderful skill in architecture, surpassing both the ancient as well as modern constructors of edifices. He designed and commenced St. Peter's at Rome, St. John's of Florence, the Capitol, the Palazzo Farnese, and his own house, &c., &c., which are sufficient evidences of his superiority. His scholars were Marcello Venusta, Andrea da Viterbo, Il Rosso, Giorgio Vasari, Fra. Bastiano (who usually painted for him), and many other Florentines.

TITIAN, TITIANO, TIZIANO VECELLI, born at the castle of Cadore in Friuli, 1477; died, 1576, aged ninety-nine: history, portraits, and landscape. The education this great artist received, first from Sebastiano Zuccati, and next from Gian. Bellini, had the effect of making him a minute observer of every object falling under the senses. By Mengs he is denied the title to

rank among good designers, considering him as an artist of ordinary taste, not at all acquainted with the antique. And Michel Angelo remarks, according to Vasari, "*that it was a great pity the Venetian artists were not earlier taught how to design;*" this was said on looking at a picture by Titian. The judgment formed of him by Tintoret, though placed in competition with him, was less severe, namely, "*that Titian had produced some things which it was impossible to surpass, but that others might have been more correctly designed;*" and several of his works were declared by Agostino Caracci to be prodigies of art, and the finest paintings in the world. Fresnoy was of opinion that in the figures of his men he was not altogether perfect, and that in his draperies he was somewhat insignificant, but that many of his women and boys are exquisite, both in point of design and colouring. This commendation is confirmed by Algarotti with regard to his female

forms, and by Mengs in those of his boys. Indeed, it is almost universally admitted that in such kind of figures no artist was ever comparable to him; and that Poussin and Fiammingo, who so greatly excelled in this particular, acquired it only from Titian's pictures. Reynolds also affirms, that although his style may not be altogether as chaste as that of some other schools of Italy, it nevertheless possesses a certain air of senatorial dignity, and that he shone in his portraits as an artist of first-rate character, and concludes by observing that he may be studied with advantage even by lovers of the sublime. In his portraits he centres the chief power in the eyes, the nose, and the mouth, leaving the remaining parts in a kind of pleasing uncertainty, extremely favourable to the spirit of the heads and to the whole effect, and as a portrait painter he was quite incomparable, and to this species of excellence he

was in a great part indebted for his fortune, smoothing as it did, his reception into some of the most splendid courts, such as that of Rome in the time of Paul III., and those of Vienna and of Madrid, during the reign of Charles V. and his successors. He was equalled by none in his landscapes, and was careful not to employ it like some artists as a mere embellishment. Titian makes it subservient to history, as in that horrific wood whose dreary aspect adds so much to the solemnity of St. Peter's death, or to give force to his figures as we perceive them in those pieces where the landscape is thrown into the distance. He was one of the greatest colourists that ever lived, and had the singular good fortune that he had never been unwell till the year of his death, which was occasioned by the plague. Full of honour and riches, he left behind him two sons and a brother, one of them, the eldest, was a clergy-

man and well preferred. The chief pupils of Titian were Paulo Veronese, Giacomo Tintoret, Giacomo da Ponte, Bassano, and his brothers.

ANDREA DEL SARTO, born at Florence, 1478; died, 1520, aged forty-two. Painted history; was beautiful in colouring, but his pictures wanted strength. He was the pupil of Pietro di Cosimo.

BENEVUTO GAROFALO, or more correctly, TISIO, born of a good family at Ferrara, in 1481; died, 1559, aged seventy-eight. Painted history and landscape. In correctness and expression he approaches very closely to Raffaele, but his colouring is warmer and his shadows deeper; his small pictures are highly valued. He was a pupil of Dominico Pannetti, and also received instructions from Raffaele.

BALDASSORE PERUZZI, born, 1481, in the Siennese territory; died, 1536, aged fifty-five. He painted history, perspective, and grotesques.

Supposed to have been a pupil of Raffaello, whom he imitated, especially in his Holy Families, and in some of his works he was not surpassed by him; his pictures in oil are very scarce. Graceful in all his works, he was still more so in all his grotesques. In perspective he was the first to have given the most classic examples. He was also an excellent architect.

PORDENONE, was born at Pordenone, near Udino, in 1484; died 1540, aged fifty-six. He painted history. After the study of letters and music he commenced painting without any other guide than his own prompt and lively genius, and the works of Giorgione, which he studied at Venice so attentively, that he soon rivalled him in colouring. There was a constant emulation between Titian and himself, and he produced many splendid works in oil, distemper, and fresco. He was knighted by the Emperor Charles V.

RAPHAEL, or **RAFFAELLE SANZIO**, born at Urbino, 1483; died 1520, aged thirty-seven. He was the son of an artist, and after being some time under his father was placed under Pietro Vanucci, called Perugino. This extraordinary artist surpassed all modern painters, and it is believed that he equalled the ancients, except that he did not draw the naked figure with so much knowledge as Michel Angelo, but his taste in designing is purer and much better. He did not paint with so good, so full, and so graceful a manner as Correggio; nor has he the contrast of lights and shadows, or so strong and free in colouring as Titian, but his composition and arrangement was much superior to either Titian, Correggio, Michel Angelo, and all their successors. His attitudes, draperies, contrasts, expressions, &c., were beautiful and perfect; but above all he possessed the graces to such an extent, that none since have equalled him. His portraits and single

figures are admirable as specimens of careful finish and expression. He was also an excellent architect. He was one of the handsomest and best tempered men living, and was esteemed in the highest degree by Popes Julius II. and Leo X., and declined marrying, expecting a cardinal's cap. He lived in great splendour, and left many excellent pupils, the chief of whom are Julio Romano, Polydore, Gaudens, Giovanni d'Udine, and Michel Coxis.

SEBASTIAN DEL PIOMBO, born at Venice, 1485; died 1547, aged sixty-two; painted history and portraits; was a pupil of Gio. Bellini;—so eminent in both the branches he practised, that after the death of Raffaello he was esteemed the best artist of his day. It is supposed that Michel Angelo designed many of the subjects painted by Piombo, which may account for their extraordinary grandeur of outline; his style of colouring was acquired under Giorgione.

GIULIO ROMANO, born at Rome, 1492; died

1546, aged fifty-four; painted history. He was the intimate friend of Raffaele, and his best pupil; his family name was Pippi. He possessed all the energy of Raffaele, but chose subjects of greater sternness: his colouring also was more sombre. He was also an architect, and was much employed in the construction of various edifices. As a painter his manner was drier and harder than that of his master, and a little too extravagant in the choice of his draperies.

GIACOMO DA PONTORMO, so called from the place of his birth, born 1493; died 1556; painted history, studied under Leonardi da Vinci, Mariotto Albertinelli, Pietro de Cosimo, and Andrea del Sarto; did not leave many works.

GIOVANNI D'UDINE, born at Udine, 1494; died, 1564, aged seventy, a pupil of Raffaele and Giorgione; was eminent for grotesques, for animals, and all kinds of still life.

POLIDORO, born at Caravaggio, in Milan, 1495; died, 1543, aged forty-eight; painted history; pupil to Raffaello; in his style he was considered equal to Julio Romano. He contributed much towards finishing the paintings in the Vatican.

Rosso, born at Florence, 1496; died, 1541; painted history, &c. He would have excelled in all the departments of painting had he not been too licentious and extravagant, sometimes, to be governed by his own judgment, or the rules of art. He was a great favourite with Francis I., of France, and became exceedingly rich; he had great skill in designing and colouring, particularly naked figures, which he brought out with good effect.

FRANCESCO PRIMATICCIO, born, 1490, at Bologna, of a noble family; died at Paris, 1570, aged eighty; painted history, and was an excellent sculptor as well as painter. He commenced his studies under Innocenzio da Imola, and

Bagnacavallo, and afterwards was under Giulio Romano; his style was lively but not much finished.

DON JULIO CLOVIO, born in Slavonia, 1498; died, 1578; aged eighty; pupil of Giulio Romano; and painted portraits and history in miniature; in manner superior to any till then known: his works were highly valued by several Popes, by the Emperors Charles V., by Maximilian II., by Philip, king of Spain, and many other illustrious personages.

PIERINO DEL VAGA, born, 1500; died, 1547; painted history, studied under Raffaello and Michel Angelo, and became one of the boldest and best designers of the Roman school. He possessed very great beauty in his colouring, and had great talent in grotesques and in architecture.

FRANCESCO MAZZUOLI, called PARMEGIANO, or correctly, FRANCESCO MAZZUOLI, was born at Parma, 1503; and died in 1540, aged thirty-seven; painted history and portraits. He

lived at the same time with Correggio; he had a beautiful style of colouring, excelled also both in invention and design, with a genius full of gentleness and of spirit, having nothing that was ungraceful in the attitudes of his figures, or the manner in which he clothed them. His works were held in great estimation, and it is said, that when Rome was sacked by the emperor, Charles V., this artist, like Protogenes at Rhodes, was so intent on his work, that he was insensible of the confusion, till the enemy entered his apartments, when they were so struck with the beauty of his paintings, and the composed conduct of the artist, that they retired without offering him the smallest injury, though soon after he was robbed of nearly all he possessed. The picture he was then employed upon was the famous Vision, which was brought to England by the Marquis of Abercorn.

GIACOMO DA PONTE DA BASSANO, so called from the place where he was born, in the Maria

Trevesana, 1510; died, 1592, aged eighty-two; painted history and portraits; was a pupil of Bonifacio, an artist of some esteem, at Venice. His works are very numerous; all the stories of the Old and New Testament having been painted by him. Titian himself purchased one of his pictures, Noah and his family entering the ark, at a great price. He was so charmed with the pleasures he found in the quiet enjoyment of painting, music, and good books, that the Emperor could not tempt him to leave his cottage for a court. He left four sons.

FRANCESCO, the eldest, settled at Venice, painted subjects similar to those by his father, and in the same style. He died, 1594, aged forty-three.

GIO. BATTISTA, the second son, and Girolamo the youngest, applied themselves to copying their father's works, which they did so well as to be often mistaken for the originals. Gio. Battista died, 1613, aged sixty; and Girolamo, 1622, aged sixty-two. The Bassanos had not so

much taste as Tintoret, but their colouring was good, and they painted all kinds of animals in an excellent manner.

LEANDRO, the third son, painted portraits so excellently, that he was knighted for a portrait he made of the Doge Marino.

GIROLAMO painted also history, was as much esteemed for his knowledge and skill in music as in painting; he died, 1623, aged sixty-five.

GIACOMO ROBUSTI, called TINTORET, born at Venice, 1512; died, 1594, aged eighty-two; painted history; was a scholar of Titian, great in designing, but at times a little extravagant. Some of his works are not inferior to those of Titian; his draperies and composition are often improper, and his outlines not correct, but his colouring and every thing dependant on it, like that of his master, are most admirable.

MARIETTA TINTORETTA, daughter of the above, was eminent for an admirable style of portraits; she died young, 1590, aged thirty.

DOMENICO TINTORETTO, son of Giacomo, died 1637, aged seventy-five; he was more eminent for portraits than historical compositions.

PARIS BORDONIE, was well descended, and educated in belles lettres, music, &c., born at Trevese, 1513; died, 1588, aged seventy-five. He was eminent for his portraits, particularly of ladies, which he executed with great delicacy of pencilling, and with charming resemblance to nature; he was much employed by Francis I., and returned to Venice with great honour and riches.

AGNOLO BRONZINI, born at Florence, 1511; died, 1580, aged sixty-nine; painted history and portraits; studied under Pontormo. Among his portraits were those of Andria Doria, Dante, Boccaccio, Petrarch, and many other celebrated men. His works at Florence, Pesaro, and Pisa, are lasting monuments of his merit, and the many amiable qualities of his mind engaged the affections of all, as long as he lived, and made

his memory respected after his death. His taste for design was grand, though his figures were frequently too tall; his pencil was neat but free: his colouring resembled that of Pontormo, and he imitated Michel Angelo in his draperies.

GIORGIO VASARI, born at Arezzo, in Tuscany, 1514, equally famous for his pen and pencil; died, 1578, aged sixty-four; was a pupil of Michel Angelo, and Andrea del Sarto; painted history. He spent much time in gathering materials for his "History of the Lives of the most excellent Painters, Sculptors, Architects, &c.," which he published at Florence, about 1551. He has been accused of some mistakes as well as partiality, but it is impossible such a work could be perfect.

ANDRIA SCHIAVONE was born in 1522; died, 1582, aged sixty; painted history with so much beauty and sweetness of colours, that Tintoret used to say, no artist should be without one

piece by him, at least; but his humble means, being descended of very poor parents, prevented him from obtaining the full value for his works. After his death their value was properly estimated, and they were esteemed very little inferior to those of his contemporaries.

FREDERICO BARROCCI, born at Urbin, 1528; died, 1612, aged eighty-four; a scholar of Bap-
tista Venetiano, but more particularly studied the works of Raffaele and Correggio; his outlines possessed much of the grace of the former, and his colouring had much of the harmony of the latter. He painted pieces from the Scriptures, and led a life of suffering from poison supposed to have been given him fifty years before his death.

TADDEO ZUCCHERO, born in the duchy of Urbin, 1529; died, 1566, aged thirty-seven; painted history, studied under his father, and copied the works of Raffaele. He excelled

chiefly in florid invention, and the good arrangement of his subjects.

PAOLO CAGLIARI VERONESE, born, 1532; died at Venice, 1588, aged fifty-six; was a pupil of Antonio Badile, and was not only esteemed the best of all the Lombard painters, but for his copious and admirable invention, for the grandeur and majesty of his composition, for the beauty and perfection of his draperies, together with the noble architecture introduced, &c., is styled by the Italians, "Il pittore felice" (the happy painter). He spent most of his time at Venice, but his best works were done there after he had been at Rome; he was highly favoured by the principal men of his time, and so much admired by his contemporaries and those who succeeded him, that Titian called him the ornament of his profession, and Guido Reni being asked which of his predecessors he would have chosen to be, after a little pause exclaimed, "Paolo, Paolo."

He left great wealth when he died, to his two sons.

GABRIELLE and CARLO VERONESE, sons of the above, joined in finishing several pieces left imperfect by their father, and followed his manner so closely, that their works are not easily distinguished from those by Paolo. Carlo died 1596, aged twenty-six. Gabrielle painted many portraits, some historical; he died 1631, aged sixty-three.

BENEDETTO CAGLIARI, born, 1538; died, 1598, aged sixty. He was brother to Paolo Veronese, lived with him and his nephews, all of whom he assisted. His chief excellence was in architecture.

GIOSEPPE SALVIATI, born, 1535; died, 1585, aged fifty; studied under Francesco Salviati, whose name he took instead of his own, which was Porta; he lived chiefly in Venice, and was often employed in the same works with P. Veronese and Tintoret. He was a good mathematician and wrote several treatises on that subject.

FREDERICK ZUCCHERO, born in the duchy of Urbino, 1543; died, 1609, aged sixty-six; studied under his brother, Taddeo Zuccherò, whose manner he followed.

GIACOMO, or GIACOPO PALMA, called *Il Vecchio*, or old Palma, born about the year 1540, or 1548; died about 1588, or 1596, or according to some, 1623, at Sermalto; painted history. His works are in great esteem for the grand style of their composition, for the union and harmony of his colouring, the graceful air of the heads, and his patience in finishing. His first style resembled that of Bellini, his latter that of Giorgione; although in many of his pieces there is such a resemblance to Titian, that he has been said to have been his pupil. The distinguishing character of his pieces is diligence, refinement, and such a harmony of tints, as to leave no traces of the pencil.

GIACOPO PALMA, called young PALMA, nephew of the preceding, born at Venice, 1544;

died, 1628. Painted history, &c., and was so diligent that he left innumerable pieces by his hand, consequently finished less than when fewer pictures issued from his studio. His tints are fresh and clear, less splendid than P. Veronese, but more pleasing than Tintoretto. His figures are often full of beauty, variety, and expression. Both Guercino and Guido were sensible of the power of his pencil; for when examining one of his altar pieces at the Cappucini, in Bologna, "What a pity," they exclaimed, "that the master of such a piece should be no more!" The best works of this master are scarce, and fetch large prices.

LUDOVICO CARACCI (the uncle of Agostino and Annibal), was born at Bologna, 1555; died, 1619. Painted History—was first under Prospero Fontana, and afterwards by assiduously studying the works of Parmigiano, Correggio, Titian, and others, he brought himself to a position very little inferior to them. He assisted

his nephews in founding the celebrated Academy of Design, at Bologna. He excelled in design and colouring, and with so much gracefulness that Guido, the pupil of Annibal, imitated him with great success.

AGOSTINO CARACCI, born, 1557; died, 1602, aged forty-five; devoted himself more to engraving than painting, which must be regretted, as he possessed all the learning and advantages requisite to form a good historical painter.

ANNIBAL CARACCI, born, 1560; died, 1609, aged forty-five; painted history, pupil to his uncle, L. Caracci. He had such a wonderful memory that what he once saw he made his own, so that at Parma he acquired the sweetness and purity of Correggio; at Venice, the colouring of Titian; and at Rome, the beautiful forms of the antique. He was buried in the same tomb with Raffaello, in the Pantheon at Rome, by his own wish.

ANTONIO CARACCI, born, 1563; died, 1618,

aged thirty-five. Was a natural son of Agostino. It was thought he would have surpassed his uncle Annibal had he been spared.

BARTOLOMEO, SCHIDONI, or SCHEDONE, born at Modena in 1560; died, 1616, aged fifty-six; painted history, but chiefly portraits. He studied under the Caracci. The genius of Schidoni was noble and elevated; his style exceedingly elegant; his touch light, delicate, and admirable; and although not always critically correct in his outline, his heads are remarkably graceful, and his pictures are exquisitely finished. His works are exceedingly scarce, and are frequently mistaken for Correggio or Parmegiano. The scarcity of his paintings is attributed to his passion for gaming; and to this also is ascribed his death, after losing in one night more than his means enabled him to pay.

ORATTO GENTILESCHI, born at Pisa, 1568; died, 1646, aged eighty-three. He painted historical subjects and portraits, but did not succeed

so well in the latter as the former. He spent much of his time (twelve years) in England, where he was well received by the court. His smaller subjects are beautifully coloured in the Lombard style of painting.

ARTEMESIA GENTILESCHI, daughter of the above, born 1590, at Rome; died in 1642, aged seventy-two. She was respected for her talents, and celebrated for the elegance of her manners and appearance. She lived long at Naples, and married there Pier Antonio Schiattesi, and was there assisted in her studies by Guido Reni. She far surpassed her father in portraits, and was very little inferior to him in historical pieces; but she was most celebrated for her portraits, which spread her fame over all Europe.

MICHEL ANGELO AMERIGI, called CARAVAGGIO, from the place of his birth; painted history. He was born, 1569; died, 1609, aged forty. Like his countryman, Polidoro, he was a day labourer, but by a concurrence of fortu-

nate circumstances, he became so great in the art, that he was knighted by the Grand Master of Malta. He introduced a novel fashion by using an extraordinary depth of shadows, which gave great strength to his works; his colouring was excellent; his earlier pictures, in imitation of Giorgione, are the best, being without that blackness of shadows in which he afterwards delighted. He is memorable for having recalled the art from mannerism as well in his forms, which he always drew from Nature, as in his colours, banishing the cinnabar and azures, and composing his colours of few but true tints, after the manner of Giorgione. Annibal Caracci declares that "he did not paint, but grind flesh," and both Guercino and Guido highly admired him, and profited by his example. After leaving the style of Giorgione, he represented objects with very little light, overcharging his pictures with shade. His figures inhabit dungeons, illuminated from above by a single and melancholy

ray. His backgrounds are always dark, and the actors are all placed in the same line, so that there is little perspective in his pictures; yet they enchant from the powerful effect of light and shade. He appeared most highly pleased when he could load his pictures with rusty armour, broken vessels, shreds of old garments, and attenuated and wasted bodies. On this account some of his works were removed from the altars, and one in particular, at the Scala, which represented the death of the Virgin, in which was figured a corpse, hideously swelled. In early life, when he arrived at Rome, he commenced by painting fruit pieces, afterwards long pictures, with half figures. In these he represented subjects sacred and profane, and the manners of the lower classes, drinking parties, conjurors, and feasts. He was still more successful in representing quarrels and nightly broils, to which he himself was no stranger, and by which he rendered his own life scandalous, being

obliged to leave Rome for homicide. He resided some time in Naples, and from thence went to Malta, where he quarrelled with a cavalier, and was thrown into prison : he escaped with difficulty, and resided for some time in Sicily, and died of a malignant fever on his journey to Rome. His principal scholars were Bartolomeo Manfredi, of Mantua, Carlo Saracino, called Venetiano, Valentino, a Frenchman, and Gerard Hunthorst, of Utrecht.

GUIDO RENI, born at Bologna, 1575; died, 1642, aged sixty-seven; painted history. He chiefly imitated Ludovico Caracci, yet retained a little of the manner of his master, Lawrence, a Flemish artist, then living at Bologna, who was a rival of Ludovico Caracci. Guido borrowed much from Albert Durer, and reduced it to his own graceful and beautiful style, his heads yielding in no manner to those of Raffaëlle. In manner he was modest, elegant, and obliging,

and lived in great splendour both at Bologna and Rome.

GIORGIO BATTESTA VIOLA, born, 1576 (Bolognese); died, 1662, aged forty-six: painted landscapes, which were in great estimation at Rome, and other parts of Italy.

FRANCESCO ALBANO, a Bolognese, born, 1578; died, 1660, aged eighty-two; was a pupil of the Caraches; excelled in all kinds of painting, but most admired for his smaller works. His Graces, Nymphs, Venuses, and Cupids, were always excellently painted. His best pupils were Francisca Mola, and Gio Battista, his brother, both excellent in figures and landscape. Albano was of a cheerful temper, and disposition, his paintings breathe nothing but content and joy. Happy in his domestic enjoyments, and in a force of mind that overcame every uneasiness, his poetical pencil carried him through the most agreeable gardens of Paphos.

We may be almost sure of finding beautiful figures of women and children, who seem as if they had been nourished by the Graces; and if not always successful in expressing the stronger passions of the soul, he had the power of giving to the spectators the most delightful images, where reigns with decency an agreeable, and even a voluptuous pleasure, all united to a freshness of colour and delicacy of pencilling, which render his works inestimable.

DOMENICHINO, more properly DOMINICO ZAMPIERI, born, at Bologna, 1581; died, 1641, aged sixty: painted history, a pupil of the Caraches. He was exceedingly slow. His talent lay chiefly in the correctness of his style, and in expressing the passions and affections of the mind, in which he was so fortunate that his picture of the Communion of St. Jerome, and Raffaele's Transfiguration, were pronounced by Nicolo Poussin and Andrea Sacchi to be the two best pictures in Rome.

SPAGNOLETTO (*Giuseppe Ribera*). This great artist was born at Xativa, near Valencia, in Spain, 1589; died in 1586, aged seventy-seven: painted history and portraits, and commenced his studies under Michel Angelo Carravaggio; he afterwards imitated Correggio, and then Raffaelle. His natural taste was to display subjects that excite horror, such as martyrdoms, the flaying of St. Bartholomew, St. Lawrence on the grid-iron, the Murder of the Innocents, &c. Indeed, some of his pictures expressed pain and agony so strongly that they could scarcely be shown to those of delicate nerves, although the force of colouring and relief, added to this extraordinary strength of expression, have made his works much esteemed, and produce high prices, notwithstanding the horrible subjects he delighted in painting.

GIOVANNI LANFRANC, born at Parma, 1581; died 1647, aged sixty-six: painted history, and was a pupil of the Caraccis. His figures are

well grouped, and his draperies have great elegance. In design and colouring he was inferior to Annibal Caracci; in his shadows he approached the sombre hue of Carravaggio. Pope Urban was so pleased with the paintings he did in St. Peter's, at Rome, that he conferred on him the honour of knighthood. In many of his pictures he is rather extravagant and fantastical, according to Du Fresnoy; and he adds, that after the death of Lanfranc, the school of the Caraches went daily to decay in every department.

GUERCINO, or more properly Cavalier GIO FRANCESCO BARBIERE DA CENTO, was born near Bologna, 1590; died 1666: painted history, was a pupil of Benedetto Gennari. The taste of Guercino seems chiefly founded on the style of Caravaggio, displaying a strong contrast of light and shadow, both exceedingly bold, yet mingled with much sweetness and harmony, and with a powerful relief. Hence some have be-

stowed on him the title of the Magician of Italian painting; for in him were renewed those celebrated illusions of antiquity, such as that of the boy who stretched forth his hand to take the painted grapes.. From Carravaggio he borrowed the custom of obscuring his outlines, and availed himself of it for the sake of despatch. His pictures have been much copied by his two nephews, the sons of Ercole Gennari, and Guercino's sister. He was knighted by the Duke of Mantua, and acquired great riches, which he liberally distributed in works of charity, &c.

NICOLO POUSSIN, the descendant of a noble family in Picardy, but born at Andely, in Normandy, 1594; died 1665, aged seventy-one: painted history and landscape both excellently, but not always equal to himself; he is called the Raffaele of France. His forte was in expressing the feelings and passions of the mind; in his colouring there is frequently a redness

that is not agreeable; but his pictures are very deservedly held in very high estimation for their various excellences.

GASPAR POUSSIN, (called DUGHET,) from his family name. He called himself Poussin in consequence of his alliance with Nicolo Poussin, who married his sister. Some place his birth in France, but the best accounts place it in Rome, about 1663. He died at Rome, 1675, aged sixty-two. He was the pupil of his brother-in-law, and under so excellent a master gradually became the best landscape painter that has ever lived, and the great prices his pictures fetch warrant every commendation that can be bestowed on them. His genius had a natural fervour, and, as we may say, a language that suggests more than it expresses; everything is founded in nature. In his leaves he is as varied as the trees themselves, and is only accused of not sufficiently varying his tints, and of adhering too much to a green hue. He not only suc-

ceeded in representing the rosy tint of morning, the splendour of noon, evening twilight, or a sky, tempestuous or serene; but the passing breeze that whispers through the leaves, storms that tear and uproot the trees of the forest, lowering skies, and clouds surcharged with thunder, and rent with lightning, are represented by him with equal success. His arches and broken columns, obelisks, &c., have all the beautiful proportions of the antique. His figures are classic, and sometimes highly finished. The only true imitator of this great artist is supposed to be Crescenzio di Onofrio, of whom not much remains in Rome. It is said that Gaspar, like Salvator Rosa, would begin and finish a picture in a day.

VELASQUEZ DE SILVA, DON DIEGO, was born of an ancient family at Seville, in 1594; died, 1660, aged sixty-six: painted history and portraits; was pupil to Francesco Herrera, and afterwards of Pacheco. His first paintings were sketches

of peasants, and the lower classes, colouring them generally in the style of Carravaggio; but he altered his style as he grew older, studying the best works of his predecessors, and adding to the force of his earlier works a greater freshness of colour and delicacy of finish. He was appointed by Philip IV. his principal portrait painter, and was in great favour at the court of Spain. In the paintings of Velasquez there is a remarkable grandeur of expression that makes a powerful impression on the memory, and the eye feels a great reluctance in leaving the contemplation of his pictures. Velasquez was honoured by Philip with the order of Santiago, and received the same attention from the King that the Emperor Charles had shown to Titian, by keeping a private key of his studio and visiting him frequently. There are very few of his pictures in England.

CLAUDE LORRAINE (or CLAUDE GELEE), was born in Lorraine, 1660; died, 1682, aged eighty-

two: painted landscape. He was sent to Rome very young by his parents, and studied perspective, &c., under Agostino Tassi. Afterwards he took nature only for his teacher, studying much in the open air. He is esteemed the prince of landscape painters, and his compositions are of all others the richest and most carefully arranged. His landscapes present to the spectator an endless variety, so that the eye is obliged to pause to measure the extent of the prospect. The edifices and temples, which so finely round off his compositions—the lakes peopled with aquatic birds—the foliage diversified in conformity to the different kinds of trees, all is nature in his works. There is not an effect of light or reflection in the water, or in the sky itself, which he has not imitated; and the various changes in the day are nowhere better represented than by Claude. It is said that the figures in his pictures were generally added by another hand, frequently by Lauri.

ANDREA SACCHI, born at Rome, 1600; died 1661, aged sixty-one; was the pupil of Francesco Albani, but esteemed the superior in drawing and taste of design. His figures have a beautiful expression, and his draperies possess a remarkable union of simplicity and elegance. His ideas were grand, and his colouring remarkable for its great beauty. He formed a style of his own in no way resembling that of others, and which possesses great force, united to delicacy of finish. He was perfect in his perspective, and painted many pictures with elegant architecture and figures. After Albano, Sacchi was esteemed the best colourist of the Roman school. He had a great number of scholars, the best of whom was his son, Giuseppe Sacchi, and Maratta.

FRANCESCO MOLA, born at Lugano, 1609; died 1665, aged fifty-six. This eminent artist painted both history and landscapes, and was eminent in both, preferring the latter. His

scenes are generally solemn, his trees designed in grand style, and his distances placed with great judgment, and true to nature—at times there is too much of blackness in the deep shadows of his foregrounds. He first studied under Giuseppe D'Arpino, and afterwards became the most distinguished scholar of Albano. Although he never equalled the latter in grace, he had a bolder tone of colour, greater invention, and more vigour of subject.

BARTOLOMEO ESTIVAN MURILLO, the greatest of all the Spanish painters, was born at Seville, 1618; died there in 1682, aged sixty-nine: painted history and portraits. He was first instructed by his relative, Juan del Castillo, and for a short time afterwards studied under Pedro de Moya (a pupil of Vandyck). To his great excellences as an historical painter, he joined an equal merit in landscapes and flowers, and as a faithful imitator of nature he has not been surpassed; and whatever defects he may possess,

the sweetness, brilliancy, freshness, and harmony of his colouring, prevent us from seeing them,—in short, few have lived equal to him.

MICHEL ANGIOLO DI CAMPIDOGLIO, born, 1610; died, 1670, aged sixty; had an admirable talent in painting fruit and flowers.

SALVATOR ROSA, born at Naples, 1614; died 1673, aged fifty-nine; painted landscape, and was pupil to Francesco Francanzano, his relative: afterwards he studied under Spagnoletti. Salvator was one of the most celebrated landscape painters that have lived: he was also a poet of great talent. In poetry, his province was satire; in painting, his subjects were landscapes, battles, seaports, banditti, &c. In landscape he seems to have adopted his subject without selection, or rather to have selected the least pleasing and wildest parts; broken rocks, caves, wild thickets, desert plains, and Alps, are the kind of scenery in which he chiefly delighted; his trees are shattered, torn, and dishevelled; in the atmosphere itself he

seldom introduced a cheerful hue, except occasionally a solitary sunbeam ; he observed the same manner in his sea views ; his style is original and conducted on a principle of savage beauty, marking the whole with an illimitable freedom of pencilling. He passed the most of his life in Rome, highly valued and admired by all the men of note and rank : his pictures now fetch very large prices.

CARLO DOLCI, or CARLINO, born at Florence, 1616 ; died, 1686, aged seventy ; painted history and portraits. He was a pupil of Jacopo Vignali, and chiefly painted sacred subjects. His pencil was tender, his touch inexpressibly neat, and his colouring transparent ; although his pictures have been censured for the excessive labour bestowed on them, and it is said that his brain was affected by seeing Luca Giordano despatch more business in four or five hours, than he could have done in as many months. The madonnas of Carlo Dolci exhibit uncommon delicacy and

pathetic emotion; and the colouring in all his pictures is sweetly harmonious.

CHARLES LE BRUN, was born in Paris, 1619; died, 1690, aged seventy-one. This eminent artist, being the son of a sculptor, was of Scotch extraction; he studied under Simon Vouet—he afterwards went to Rome. In style his pictures generally had too much of a prevailing tint throughout, his figures were too short, but he showed grandeur in the disposition of his subjects, and in all his pictures he endeavoured to mark the passions of the mind, on which he wrote a treatise, and another on physiognomy. He co-operated in the academy founded at Rome, 1666, by Louis XIV., and was there considered the Giulio Romana of France, the most celebrated of the four Carli, who were at that time considered the supporters of the art; the others were Cignani, Maratti, and Loth. It had already produced some artists of celebrity, as Stefano Parocel, (a painter of battles, &c., whose

father also was a battle painter, in the style of Bourgonone,) Giovanni Troy, and Carlo Nattoire, by whom many pictures are to be found in the public edifices in Rome; but there prevailed in this school a degree of mannerism which in a few years brought it into disrepute. Mengs designated it by the epithet of *Spiritoso*, and it consisted, according to him, in overstepping the limits of beauty and propriety, overcharging both the one and the other, and aiming at fascinating the eyes rather than conciliating the judgment.

PIETRO GIACOMO CORTESE, called *Il Borgognone*, born at St. Hippolyte, in Franche Comté, 1621; died at Rome, 1676, painted battles, &c. He had passed his youth in the army, holding some rank, and afterwards, at the latter part of his life, became a Jesuit, but his taste for painting always remained, choosing the scenes of his youthful life for his subjects. His style was roughly noble, and full of fire and spirit, and he carried this department of painting to a height

unknown before or since, and was inimitable in his line; he painted with great despatch, consequently his battle pieces are frequent in collections. His combatants appear contending courageously for honour or for life, and we seem to hear the cries of the wounded and the neighing of the horses. His style of colouring was always in harmony with the subject.

LUCA GIORDANO was born at Naples, 1626; died 1694, aged sixty-eight. Painted history, and by his studies under Pietro da Cortona at Rome, with a continued application to the antique, became one of the greatest artists of his time. He had such a wonderful facility in designing, that he was called Luca *fà Presto*. He also imitated the different styles of others so admirably, particularly Titian, Bassan, Tintoret, Guido, &c., that it is very difficult to distinguish his works from the originals. He executed so many works for princes and persons of rank all over Europe, that he became im-

mensely rich, and purchased a duchy in the kingdom of Naples, where he married, kept a noble palace and great retinue of carriages and servants. His colouring was fresh, brilliant, and beautiful, and has a striking effect from the brightness of the local tints. It is believed that many pictures ascribed to Titian are by Giordano.

CARLO MARATTI was born at Camerino in the Marquisate of Ancona, 1626; died 1713, aged eighty-seven. Painted history and portraits. He was the pupil of Andrea Sacchi, and pursued his studies with him for many years, under whose instructions and a careful attention to the antique, he had made himself master of the most beautiful forms and graceful attitudes of heads, and he conveyed such dignity, beauty, and elegance into his own compositions, that he surpassed the works of all his contemporaries. His colouring was delicate and clear, his touch lively, and his draperies are

managed with variety and much judgment. His principal pleasure was in painting cabinet pictures and altar pieces, and his Madonnas possess a modest, lively, and dignified air; his angels are graceful, and his saints are distinguished by their fine heads, a character of devotion, and are clothed in the sumptuous costume of the Church. He had a daughter whom he instructed in his own art.

CARLO CIGNANI, born, 1628, at Bologna; died, 1719, aged ninety-one. Painted history. This celebrated master of the Lombard school was of a noble family, and was first placed under Batista Cairo, and afterwards under Albano. In his manner he combined the different excellences of Raffaëlle Caracci, Caravaggio, Correggio, and Guido, bringing the whole into a manner of his own. His figures have much grace, and the passions are well expressed.

ROSA DI TIVOLI, although born 1655, at Frankfort, and the son of a German artist (John

Hendrick Roos) must be classed amongst the Italian artists, having passed the greater part of his life at Rome, where he died, 1705. On account of his extraordinary expeditious style of painting, he was called by the Bentivogel Society, *Mercurius*. His subjects were landscapes, with cattle and peasants, in which he had an incredible power of despatching from the easel; consequently his pieces are executed in a bold and masterly style, and generally in a deep tone of colour, and all have a strong appearance of nature, as well in the figures and cattle as in the skies, back grounds, &c., &c. His life was a continued scene of dissipation and extravagance.

GIUSEPPE MARIA CRESPI, called *IL SPAGNUOLO*, was born at Bologna in 1665; died 1747, aged eighty-two. Painted history, was first under Angelo Torni, and afterwards Domenico Canuti and Carlo Cignani. He was excellent in portrait painting, to which he always gave

elegant attitudes and a graceful resemblance. He was also fond of caricatures, which he frequently etched.

ANTHONY WATTEAU was born at Valenciennes, 1684; died in Paris, 1721, aged thirty-seven. The subjects of this artist's pencil were much varied. Sometimes he painted balls, masquerades, and elegant pastoral subjects, at other times he chose comic conversations, the marchings, haltings, and encampment of armies, landscapes and grotesques, and in all his figures have a peculiar grace and are easy and natural in their attitudes, and the colouring of his landscapes has the freshness of nature, although somewhat formal.

NICHOLAS LANCRET was born at Paris in 1690; died there, 1743, aged fifty-three. Was the scholar of Claude Gillot and Anthony Watteau, and so well imitated the latter, that his works, though not equal in merit, are frequently mistaken for those of Watteau.

CAVALIERE GIOVANNI PAOLO PANINI, born at Piacenza, 1691; died, 1758. His subjects included every vestige of ancient magnificence, the ruins of superb edifices, cenotaphs, columns, &c. His compositions are rich, the perspective perfect, and for grandeur of architecture, clearness of colour, and the beautiful figures he introduced in his pictures, are much esteemed, although his figures are a little too tall.

ANTONIO CANALETTI was born at Venice, 1697; died, 1768, aged seventy-one. He was the son of a scene painter, named Bernardo, and embraced the profession of his father, but becoming disgusted with it he removed to Rome, whilst still young, where he wholly devoted himself to drawing views from nature, and particularly from ancient ruins. On returning to Venice he continued to take views of that city, views that nature and art seem to have rendered the most magnificent of their kind in the world, which he generally drew as he saw them, using

a camera obscura, and afterwards correcting its defects and adding the air tints, &c. He always aimed at producing great effect with the most agreeable scenes, in which he resembles Tiepolo, who occasionally introduced figures for him. Canaletti left a nephew (his pupil), who approached him so nearly in style, that it is with great difficulty their works are separated.

A R T I S T S
OF THE
GERMAN, DUTCH, AND FLEMISH SCHOOLS.

JOHN VAN EYCK, or JOHN OF BRUGES, born at Maaseyk, on the river Maes, 1370; and died 1441, aged seventy-one. He was the pupil of his elder brother, Hubert Van Eyck, and the fortunate improver, if not the inventor, of painting in oil in 1410 (thirty years before the invention of printing at Strasbourg). Pilkington and others mention that there are existing in our Exchequer Rolls bills of charges on account of oil for the painters, a century at least previous to the period in question; and the learned Raspe has shown proofs that the method was practised even in Italy as early as the eleventh century.

The elder brother, Hubert, was born in 1366, and died 1426, aged sixty. He is considered as the founder of the Flemish school; his works both in distemper and in oils were much esteemed. He painted history, and frequently was joined by his brother John, whose chief subjects were also historical.

QUINTIN MATSYS, born at Antwerp, 1460; died, 1529, aged sixty-nine. He was a farrier or blacksmith till his twentieth year,—some say that declining health, others that falling in love with an artist's daughter, was the cause of his studying painting. Although an artist of great genius, he was content to copy from ordinary life, and was too servile a copyist of nature, adding the defects, wherever any existed in his model. Some of his historical compositions are good, and in one, *The Descent from the Cross*, Sir J. Reynolds speaks of some of the heads as equal to any painted by Raffaele.

JOHN DE MABUSE, or MABEUGE, born at

Mabeuge, in Hainault, in 1492 or 1499, or even earlier, as he was in England in 1502. He died in 1562, aged seventy, if we take the first date: he painted history and portraits. His manner was dry, formal, and very laboured. His portraits are very carefully finished, and he gained great fame by painting the portraits of Henry the Seventh's children.

HANS HOLBEIN, born at Basle, in Switzerland, 1498; died 1554, aged fifty-six; was taught painting by his father. Erasmus sat to him for his portrait, and sent him with it to England, with recommendations to the Lord Chancellor, Sir T. More, who employed him on portraits of himself and family. These procured him not only the favour and patronage of Henry VIII., but of all the nobility and persons of eminence in the kingdom. His invention was often poetical, and his pictures are very neatly finished, and excellent likenesses. He painted in miniature admirably, and was equal to himself in

either oil, distemper, or water colours, whether large or small, and his drawings are also exceedingly beautiful. He died in London of the plague.

ALBERT DURER was born at Nuremburgh, 1470 ; died 1528, aged fifty-eight ; studied under Michael Wolgemuth, a considerable artist, and became the best of all the German masters ; and though his manner of designing is hard, stiff, and ungraceful, yet in other things he was so skilful that his prints were admired and hung up in his own room by Raffaele himself, who frequently lamented that so great a genius should be brought up in a country where nothing noble in art was to be seen that might assist him towards forming a grand style of composition. Maximilian I. had so great a value for him that he presented him with a coat of arms as the badge of nobility. He was also much in favour with the Emperor Charles V. ; and for his modest and agreeable temper beloved

by everybody, and happy in all places except at home, on account of the unfortunate disposition of his wife. It is observed by Fuseli that the colouring of Durer went beyond his age, and that in easel pictures it as far excelled the oil colour of Raffaele in juice and breadth, and handling, as Raffaele excelled him in every other quality.

ANTONIO MORE, born at Utrecht, 1519; died, 1575, aged fifty-six: painted history and portraits; was a pupil of John Schoorel. After travelling in Italy, he was sent by Cardinal Granville to the Emperor Charles V., and after painting the portrait of his son Philip II. at Madrid, was sent to the King, Queen, and Princess of Portugal, for the same purpose, for which three pictures, besides many noble presents, he received the honour of knighthood, and afterwards went to England, to paint the portrait of the Princess Mary. He imitated nature closely, and often happily; his manner is strong, true, and

firm, but he never arrived at the delicacy of finishing which we see in Holbein, although he in some measure imitated him. He designed with accuracy, and his colouring has all the truth of nature itself. Sir A. More was as much admired for his extraordinary address, being as great a courtier as artist.

MARTIN DE VOS, born at Antwerp, 1520; died, 1604, aged eighty-four; was instructed by his father, Peter Vos, a very able artist, and afterwards by Francis Floris: painted history, and going to Venice, attached himself to Tintoret, for whom he often painted the landscapes of his backgrounds. Under Tintoret he became an excellent artist. His colouring was Venetian, and his pencil free, but he wanted grace and expression. His designs are correct, and his large works, as altar pieces, &c., have an elevated character.

WILLIAM DE VOS, his nephew, painted history and portraits in the same style. Vandyck in-

serted his portrait in his collection of distinguished artists.

HENRY STEENWYCK, called the old, born at Steenwyck, in Holland, 1550; died, 1603, aged fifty-three. He was the pupil of John de Vries, who excelled in painting, architecture, and perspective. Steenwyck painted the same subjects, but surpassed his master and all his contemporaries in the truth, neatness, transparency, and delicacy of his pictures. His subjects were the insides of Gothic churches, convents, &c., frequently illuminated by flambeaux or tapers, which gave them a magnificent appearance. The reflected lights on the columns, cornices, &c., are beautifully expressed with a light, sharp touch, but his figures were generally inserted by Breughel, Van Tulden, and Frank.

PAUL BRILL, born at Antwerp, 1554. He was a pupil of Daniel Voltelman's: he painted landscape. After he had joined his brother, Matthew Brill, in Rome, (who painted history

and landscape, and was then employed at the Vatican,) he greatly improved. Annibal Carracci frequently painted the figures in his landscapes. His choice of scenery was exceedingly good,—his larger landscapes are scarce; but he painted a large number of small pieces on copper, which are always exquisitely finished.

PETER BREUGHEL, born at Breughel, near Breda, 1510; died, 1570, aged sixty, commonly called old Breughel; painted battles, marches of armies, robberies, gipsies, country sports, weddings, &c., all which he touched with great spirit, and the expression was always true to nature.

PETER BREUGHEL, the younger, son of the above, born at Brussels, time not known, but he died in 1642 (he had several brothers also artists). The subjects he chose were always of the most horrid nature, and most frequently his figures were of imaginary forms; and the few historical subjects he painted, were chosen so as to admit as many devils, witches,

imps, &c. as possible : on this account he was called Infernal Breughel.

ABRAHAM JANSSENS, born at Antwerp, 1569; died, 1631, aged sixty-two, painted history. His colouring was rich and beautiful, and some of his pieces are little, if any, inferior in effect to Rubens, with whom he was competitor for fame. In the Cathedral at Ghent are an Ecce Homo, and a Descent from the Cross, which are often taken for the work of Rubens, and is worthy of him.

PETER NEEFS (called the old), born at Antwerp, 1570; died, 1651, aged eighty-one, was a pupil of Henry Steenwyck, and imitated his style of painting, choosing the interiors of churches and gothic buildings. He marked out his subjects with such a truth of perspective and delicacy of touch in every part of the architecture, that his pictures are almost inimitable.

ADAM ELSHEIMER, born at Franckfort-on-the-Maine, 1574; died in 1620, aged forty-six. He

was pupil to Philip Uffenbach; painted landscapes with small historical figures, and finished them with such exquisite neatness that none could equal him; but this induced a slow mode of painting that much embarrassed his circumstances; he was imprisoned for debt, and died soon after his release. It is impossible to conceive anything more exquisite than the productions of the pencil of Elsheimer; for whether we consider the fine taste of his design, the neatness and correctness of the drawing in his figures, the admirable management and distribution of his lights and shadows, the airiness, spirit, and delicacy of his touch, or the excellence of his colouring, we are astonished to find such combined perfections in one artist. His figures have much of the manner of Raffaello's best characters, and the illumination thrown over his pictures, gives them that grandeur which marks the works of Titian. Old Teniers and Bamboccio studied the works of Elsheimer accurately.

His principal choice of subjects were night pieces by candlelight or torchlight, sunsets or sunrising, Latona and her sons, the death of Procris, &c., &c. His pictures bear a high price.

PETER PAUL RUBENS, born at Cologne, 1577; died, 1640, aged sixty-three, painted history and portraits, was pupil to Adam Van Oort and Octavio Venius. Rubens derived from his birth a lively, free, noble, and universal genius, which raised him not only to a very high rank in his profession, but also to the highest employment in the service of his country. He spoke seven languages very perfectly, was well read, and so excellent a statesman, that he was employed in several negotiations of great importance, which he managed with the most refined prudence and conduct, and was celebrated for the character with which he was sent into England as Ambassador from the Infanta Isabella and Philip IV. of Spain, to Charles I., upon a treaty of peace between the two crowns, confirmed in 1680.

His principal studies were made in Lombardy, after the works of Titian, Paul Veronese, and Tintoret, and extracted from their works many general maxims and infallible rules which he always followed, and by which he acquired in his works, a greater facility than that of Titian, more of purity than Paul Veronese, and more grandeur than Tintoret. He had many pupils, of whom Vandyck was the best. He left vast riches to his children, of whom Albert the eldest succeeded him in the office of Secretary of State, in Flanders.

FRANCIS SNYDERS, born at Antwerp, 1579; died, 1657, aged seventy-eight. He studied under Henry Van Balen; painted in early life, fruit and still life; but afterwards his usual subjects were huntings and combats of wild beasts; also kitchens, with fruit, vegetables, and dead game. His colouring is remarkable for truth, nature, warmth, and force. His animals are designed in grand taste; their attitudes and all

their motions having life and expression; when his subjects required large figures, they were generally inserted by Jordaens or Rubens, which adds to the value of his works: he was also frequently employed by Rubens and Jordaens to paint the backgrounds to their pictures.

DAVID TENIERS, *the old*, born, 1582, at Antwerp; died, 1649, aged sixty-seven; was pupil to Rubens, afterwards went to Rome, and attached himself to Adam Elsheimer, and formed a style of his own between the two masters, which was afterwards carried to perfection by his son. The subjects he usually chose were conversations, rural festivities, fortune tellers, mountebanks, laboratories of chemists, &c., all which he executed with much care, yet they are much inferior to the work of his son, who was born in 1610.

FRANCIS HALS. This celebrated portrait was born at Mechlin, 1584; died in 1668. He was a pupil of

Charles Van Mander, and no artist of his time was superior to him, except Vandyck. He painted in a beautiful and forcible manner, giving to his portraits a lively and true expression of character. Vandyck said of him that he knew no artist who was so fully master of his pencil. His colouring was good and natural, and wanted only a little more delicacy to make him superior to all.

PETER VAN LAER, commonly called BAMBOCCIO, or the beggar painter, was born at Haerlem, 1584; died in 1644, aged sixty; painted historical subjects, landscapes, grottos, huntings, dances, fights, &c., but generally chose the humblest classes of his subjects. His figures are usually eight or nine inches high, and the accompanying landscape and animals are so vividly painted, that they appear to be seen from an open window. He resided long at Rome, and the greatest artists purchased his pictures, in order to study his natural style of colour, though

they lamented that so much talent should be misapplied to such low subjects. Salvator, in his third satire, reprehends not only artists but also the great for admitting such subjects into their collections.

CORNELIUS POELEMBURG, born at Utrecht, 1586; died, 1660, aged seventy-four; was pupil to Abraham Bloemaert; painted landscape and history, introducing the ruins of antique buildings, which were executed with great care. His figures were generally represented naked, and are of elegant and beautiful forms. His greatest excellence is seen in his small pictures, which were exceedingly prized by the Italians, and were also much esteemed by Rubens. He spent some time in London, and painted many pictures for Charles I. The excellent perspectives of Steenwyck and of many others, were often enriched by the figures of Poelemburg. His works are very scarce, but his disciple John Vander Wilt imitated him so correctly, that the works

of Lis are often mistaken for those of his master.

LUCAS VAN UDEN, born at Antwerp, 1595; died in 1660, aged sixty-five; painted landscape in small, and may be considered as the most delicate of the Flemish landscape painters. He was often employed by Rubens to paint his backgrounds. His trees are so happily managed as to appear almost in motion; his skies are clear and beautifully adapted to his subjects, and by his distances he showed an immense extent of country. His most minute figures are correctly designed, and his tints have all the freshness of nature. Rubens frequently enriched the landscapes of Van Uden with his figures.

CORNELIUS JANSSEN, born at Amsterdam, 1590; died in 1669, aged seventy-nine. This excellent portrait painter was esteemed by many equal to Vandyck, and his pictures are distinguishable by their smooth, clear, and delicate tints, and strong resemblance to nature; he

generally chose black draperies, which seem to add much clearness and life to the figures. He passed some time in England and was employed by James I., of whom and his family he painted many admirable portraits, as also of the principal nobility of his court.

JACOB JORDAENS, born at Antwerp, 1594; died in 1678, aged eighty-four years; painted history. He was a pupil of Adam Van Oort; but was chiefly indebted to Rubens for his best knowledge in the art. He painted with extraordinary freedom and ease, with great brilliancy of colouring and knowledge of chiaro-scuro, but his designs want elegance and taste. For a free and spirited style of pencilling no artist can be called his superior. He painted many altar pieces for the churches in the Netherlands. It is said that he painted the story of Pan and Syrinx in six days, although the figures are as large as life, and the whole admirably finished.

JOHN VAN GOYEN, born at Leyden, 1596; died, 1656, aged sixty; painted landscape. He was fond of sketching the views of villages and towns on the banks of rivers, canals, sea-ports, and sometimes of inland villages, occasionally sea pieces, all enriched with many figures, boats, cattle, and often beautifully reflected trees, &c., in water. His pictures are very much valued and reach high prices. He was pupil of, Isaac Nicholas, William Gerretsen, and of Esaias Vandervelde, the most celebrated landscape painter of his time.

SIR ANTHONY VANDYCK was born at Antwerp, 1598, or 1599; died, 1641, aged forty-one, or forty-two. Painted portraits and history. Studied under Rubens, by whose recommendation he devoted himself to painting from the life. He went to Venice, where he acquired the beautiful colouring of Titian, Paolo Veronese, &c., and after a few years spent in Rome, Genoa, and Sicily, returned home to Flanders

with a manner of painting so noble and natural, that Titian himself was hardly his superior, and no other master in the world equal to him for portraits. He came to England after Rubens left, and was honoured by Charles with knight-hood, with a considerable pension. His Majesty sat very often to him, and was followed by most of the nobility and gentry of the kingdom. He was in person low of stature, but well proportioned, very handsome, modest, and extremely obliging; a great encourager of all such as excelled in any art or science. He married one of the handsomest ladies of the English court, daughter of Lord Ruthen, Earl of Gowry, and lived in a style suitable to her birth. Her carriages and equipages were magnificent, and his retinue numerous and handsome. His table was very splendid and so much frequented by persons of the best rank, that his apartment seemed rather the court of some prince, than the lodgings of an artist. Whilst in treaty with

the king for the cartoons for the Banqueting-house at Whitehall, the subject of which was to have been the institution of the Knights of the Garter, he died of gout, with a complication of other disorders.

GIOVANNI DELLA VITE MIEL, born at Brussels, 1599; died in 1664, aged sixty-five. He studied under Gerard Segers, afterwards he went to Italy, and at Rome studied and copied the works of the Caracci and Correggio, and was admitted into the school of Andrea Sacchi, where he shewed extraordinary talent, but he chose to imitate the style of Bamboccio, as having more of nature. His subjects were huntings, carnivals, gypsies, beggars, pastoral scenes, and conversations; of these his easel pictures are the finest. The transparency of his colouring, and the clear tints of his skies enliven his compositions, nor are his pictures inferior to Bamboccio. He was honoured by the Duke of Savoy with the order of St. Mauri-

tius. His smaller pictures are pencilled with very great delicacy and beauty.

JOHN WYNANTS, born at Haerlem, in 1600; died in 1670, aged seventy. Painted landscape with great delicacy of finish and colour. He was the master of Philip Wouvermanns. His works are deservedly in great esteem for the freedom of touch and transparency of colouring. The figures in his landscapes were always done either by Ostade, Wouvermanns, Linglebach, Van Tulden, and others, which give an additional value to his pictures.

PAUL DE VOS, born at Alost in Flanders, 1600; died, 1654, aged fifty-four. Supposed to have been a scholar of Snyder. He painted battles and huntings of the wild boar, &c., with much spirit and correct drawing in all his animals, with also a fine expression, especially in his dogs.

SIMON DE VOS, born at Antwerp, 1603; died after the year 1662. Studied under Rubens

and became a good painter of history and portraits. He also displayed great force and nature in his pictures of the chase.

REMBRANDT (VAN RYN), born, near Leyden, 1606; died, 1674, aged sixty-eight; called Van Ryn from the banks of the Rhine, where he passed his youth. He was first placed under Jacques Van Zwanenburg, then under Peter Lastman, and afterwards under Jacob Pinas, from whom it is supposed he acquired that taste for strong contrasts of light and shadow, which he so happily cultivated ever after. Although it was not his talent to select what was most graceful or beautiful in nature, yet he had wonderful power in representing every object that he saw with a truth and force that nature only can equal. When he settled at Amsterdam incessant business flowed on him so fast, that it was with difficulty he could execute his orders, and his wealth increased accordingly. He took many pupils at a high salary and retouched

their copies, selling them afterwards as his own. His first style of painting was highly-finished, resembling that of Mieris, but he changed this for one as opposite to it as possible, with a style of colouring and handling that astonishes by its boldness, and in which he has never been excelled, although Eeckhout and some of his best scholars have approached very near to him. He painted with amazing expedition, and his invention was very fertile and his imagination lively and active, but his compositions were destitute of grandeur, and had little or no notion of grace. As to his colouring it was surprising, his carnations are as true and as fresh as those of Titian, when seen at a proper distance, whilst those of Titian will bear a close inspection. His portraits are such faithful representations that they appear to start from the canvass. He made a great number of etchings, which are highly valued. His pictures when genuine fetch very high prices. His personal character was not

amiable, being avaricious and fond of low company.

ALBERT CUYP, or KUYP, was born at Dort, 1606; died, 1667, aged sixty-one. Painted landscape and cattle, and was instructed by his father Jacob Cuyp (a good artist, who painted battle pieces and landscape and cattle), but the style of the son was much superior in neatness, and whether he painted sheep,* cows, horses, fruit, landscape, smooth water, ships, boats, &c., he excelled in all; was always lovely and true in his colouring as well as clear and transparent. In his pictures the various times of the day may be distinguished with all the truth of nature; he excelled also in moonlight pieces and in his winter scenes.

ADRIAN BROUWER, born of poor parents at Haerlem, 1608; died, 1640; aged, thirty-two. A scholar of Francis Halls. His subjects were always taken from low life, as conversations of peasants, their feasts and tavern meetings,

drunken quarrels, boors playing and disputing at cards. His works are highly valued from the inimitable style of execution. His death was hastened by his intemperate mode of living.

DAVID TENIERS (called the young), born at Antwerp, 1610; died, in 1694, aged eighty-four. He was principally instructed by his father, whose taste of design he always followed. He was also under Adrian Brouwer and Rubens. In the commencement of his life his pictures were not much valued, but their merits soon became known, and the king of Spain ordered a gallery to be built expressly for his works. He had a ready and lively invention and imitated nature with wonderful accuracy. His subjects were chiefly taken from humble life, as their feasts, fairs, shooting at butts, &c. He had the art to produce a good effect in his pictures without a strong opposition of lights and shadows. The power of his pencil was very

great, for he could copy the greatest masters with so strong a character of originality as to leave it doubtful whether they were or were not painted by the artists from which they had been copied. Some have objected that his figures are too short and want grace, but it may safely be presumed that the originals, in nature, from which they have been taken, were exact prototypes. The pictures of Teniers are very highly valued, and fetch very high prices when undoubtedly original.

ADRIAN VANDER WERF was born at Ambach, near Rotterdam, 1659; died, 1727, aged sixty-eight; and was first instructed by Picolet, a portrait painter, but afterwards was the scholar of Egdon Vander Neer. The genius of this celebrated artist directed him to small historical pictures, although he sometimes painted the size of life, a style he commenced after a course of portrait painting in the manner of Nether. In his paintings he certainly has spared no

pains, yet his naked figures appear to be of a harder substance than flesh; it would appear that a certain hardness of manner proceeds from the softness and union of tints being too general, and all the parts everywhere melt into each other without producing the softness that might be expected; perhaps also from a certain want of transparency. His figures and heads are generally well drawn and his draperies are excellent. The pencil of Vander Werf is tender and sweet, and the roundness and relief of his figures are truly admirable; but his carnations are of too yellow a tinge. He had a brother named Peter Vander Werf, who painted portrait and conversations extremely well; these were retouched by Adrian and gained additional value. Adrian V. Werf received large prices for his pictures, and was greatly patronized.

WILLIAM VANDER VELDE (called the old, to distinguish him from his son, who was born, 1633). He was born at Leyden in 1610; died,

in 1693, aged eighty-three. In his youth he was bred up to a seafaring life, but afterwards distinguished himself as an eminent painter of shipping and sea pieces. He settled in London with his family, and very soon afterwards he was taken into the service of Charles II., with an appointed salary. He gave two extraordinary proofs of his enthusiasm for the art; the one by going into the battle between the Duke of York and Admiral Opdam, in which the Dutch admiral and five hundred men were blown up; the other was in the memorable engagement between Admiral Monck and Admiral de Ruyter, and during both actions he plied between the fleets in order to become acquainted with every detail, and which he represented with extraordinary fidelity.

ADRIAN VAN OSTADE, born at Lubeck, 1610; died, 1685, aged seventy-five. He was a scholar of Francis Hals and contemporary in the same school with Brouwer. He chose similar sub-

jects with those of Teniers, figures drinking and smoking, &c., &c.; and although some of his subjects are disgusting, they are painted with such admirable life, spirit, transparency of colouring and truth to nature, that the subject is forgotten in the beauty of the picture.

JOHN BOTH, born at Utrecht, 1610; died, 1650, aged forty. This eminent landscape painter was a pupil of Abraham Bloemart, and afterwards went with his brother Andrew (also an artist) to Rome. The brothers had both excellent talents, each in their own way. Andrew designed figures in the manner of Bamboccio, which he inserted in his brother's landscapes, and are always admirably adapted. The landscapes of John Both are deservedly held in very high estimation, and some of his smaller are exquisitely finished pictures, and will bear comparison with the pictures of Claude. It is stated that he was drowned in a canal at Venice.

GERARD DOUW (or Dov) was born at Leyden,

1607; died, about 1674, aged sixty-seven. He was under Rembrandt, and was esteemed in Holland the best of his day, particularly in small figures, and it must be acknowledged that for beauty of colours and patient finish his pictures are not exceeded by any. His subjects were portraits and interiors richly embellished, and most highly finished figures; in short, he may be pronounced in his way the most wonderful of the Flemish artists.

BARTHOLOMEW VANDER HELST, born at Haerlem, in 1613; died, in 1670, aged fifty-seven. He sometimes painted historical subjects, but he excelled in portraits, and one of his pictures is described by Sir J. Reynolds as "the first picture of portraits in the world, comprehending more of those qualities which make a perfect portrait than any other I have ever seen; they are correctly drawn, both heads and figures, and well coloured; and have a great variety of action, character, and countenances, and those so

lively and truly expressing what they are about, that the spectator has nothing left to wish for."

GABRIEL METZU, born at Leyden, 1615; died, 1658, aged forty-three. His subjects were portraits, women selling fish, fowls, &c.; sick persons attended by the doctor, chemists in their laboratories, &c. The masters he chose for his models were Gerard Douw and Meeris. He finished all with great neatness and harmony of tints.

THOMAS WYCKE (called the old), born at Haerlem, 1616; died, in 1686, aged seventy. Painted chiefly Italian seaports with vessels, and a multitude of small figures. He also represented Italian fairs, mountebanks, chemists in their laboratories, which are distinguished by a great freedom of pencilling, a transparent style of colouring, and judicious grouping of the figures.

THOMAS WYCKE (the younger), son of the above; he was born at Haerlem, about 1640,

and died, in 1702, aged sixty-two. Under the instruction of his father he became an excellent painter of battles, huntings, &c. His landscapes are generally of a warm tone of colour, and his smaller pieces of horses, figures, &c., are touched in with much life and spirit, and are much superior to his larger pictures.

BARTOLOMEO BREEMBURG, born at Utrecht, 1620; died, 1660, aged forty. Painted chiefly small landscapes, beautiful ruins, frequently the scenery about Tivoli and Frascati, with figures and animals touched in with great life and spirit.

CORNELIUS BEGA, born at Haerlem, 1620; died, 1664, aged forty-four. He was a pupil of Adrian Ostade, and chose similar subjects. His pictures were esteemed as among the works of their best artists, and certainly they have a great delicacy of pencilling, with much transparency in the style of colouring.

HERMAN SWANEFELD, born, in 1620; died,

1680, aged sixty. He is said to have been a pupil of Gerard Douw, but he went early to Italy, and choosing landscape painting, placed himself under Claude Lorraine, and soon proved himself worthy of so distinguished a master. He spent so much time in studying the ancient ruins of Rome, as to be called the Hermit of Italy. His pictures are not so striking in effect or so warm as those by Claude, but in the figures and animals they are much superior, and in his life time he was fortunate to obtain high prices for his pictures.

PHILIP WOUVERMANS, born at Haerlem, 1620; died, 1668, aged forty-eight. This distinguished artist was a pupil of Wynantz, and the son of an inferior artist named Paul Wou-
vermans. The subjects he principally chose were, encampments of armies, farriers' shops, huntings, hawkings, and all kinds of subjects that allowed the introduction of horses, and it is not easy to say what parts of his pictures

are most worthy of admiration, the correctness of his drawing, the great variety of attitudes, in both cattle, horses, and figures; the beautiful choice of his scenery, enriched with fountains and architecture of handsome construction. The spirit that animates, added to the general tone and truth of colouring that pervades the whole, with unequalled delicacy of finish, give a value to this artist's works, that will continue whilst painting itself is esteemed. His middle manner is much the best; the first and last have not that liquid softness which characterizes his best works; besides his great skill in colouring, his horses are very spirited, and of a beautiful form, and always in unison with their ground.

ADAM PYNAKER, born at Pynaker, near Delft, in 1621; died, in 1673, aged fifty-two. Painted landscape with such skill, that his pictures, more particularly his smaller pieces, are admitted into the best collections. He was

generally fond of a strong morning light, which admitted of greater verdure to his trees, &c., and his pictures were generally enriched by an extensive prospect, elegant ruins, or pieces of architecture, with figures well adapted to their positions.

JOHN BAPTIST WEENINX (called the old), born at Amsterdam, 1621; died, 1660, aged thirty-nine; painted history, portraits, &c. He was placed as pupil with Abraham Bloemart, and afterwards passed four years at Rome: he excelled equally in history, portraits, animals, sea-ports, and landscapes; his portraits had great force and freshness of colouring; his larger pictures are most esteemed, although in the smaller he successfully attempted the finish of G. Douw and Mieris—generally his pictures have too predominant a grey or brown colour.

JOHN WEENINX (called the young), son of the preceding, born at Amsterdam, 1644; died, in 1719, aged seventy-five; painted animals,

dead game, landscapes, flowers, &c. He had a surprising power in his pencilling, and much surpassed his father in every way.

GERBRANT VANDER EECKHOUT, born at Amsterdam, in 1621; died, 1674, aged fifty-three. He was Rembrandt's best pupil, and approached his master so nearly, that it is sometimes difficult to distinguish between them, his pictures are very little inferior in most points, and in some they surpass those of Rembrandt; his composition is rich and well judged, and his distribution of lights and shadows is excellent; his style of colouring and pencilling are the same as Rembrandt's, but he excelled him in finishing the extremities of his figures. He painted historical subjects and portraits.

NICHOLAS BERGHEM, born at Haerlem, 1624; died, in 1683, aged fifty-nine. He was successively under his father, Peter Van Haerlem, Giebbber, Van Goyen, Mojaart, Jan Wils, and Weeninx. His subjects were landscape and

cattle, which he executed with great truth and precision. Although his subjects were of the humbler kind, he gave them as much of elegance and beauty as they could admit; his trees are exquisitely touched, and his skies and clouds beautifully clear. The distinguishing traits of his pictures are the great ease and simplicity of his figures, a just distribution of his lights and shadows, and a remarkable brilliancy and harmony in his colouring—his works are numerous, and fetch high prices.

JOHN LINGLEBACH, born at Franckfort-on-the-Maine, 1625; died, 1687, aged sixty-two. He studied painting in Holland, and afterwards went to Rome, where he remained till about his twenty-eighth year. His favourite subjects were Italian fairs, sea views, naval engagements, &c., with abundance of figures; his landscapes have almost always some beautiful buildings or ruins, and elegant figures, and his naval engagements are always full of great interest; his skies are

generally light, with a clear blue distance, and the whole sustained by a cheerful and agreeable effect.

PAUL POTTER, born at Enkhuysen, in 1625; died, 1654, aged twenty-nine. He was taught by his father, Peter Potter, an artist of moderate talent. The son, Paul Potter, was so clever at fifteen years of age, that he was considered a prodigy; his subjects were landscapes with animals, chiefly cows, sheep, goats, and oxen, all which he painted with a delicate and free touch, a correct outline, and an agreeable transparent style of colouring; his skies, trees, and distances show a masterly ease and negligence, but his animals are exquisitely finished; dying so young he left few pictures, and these always fetch large prices.

MINDERHOUT HOBBERMA, born at Haerlem, 1629; died, 1699, aged seventy, supposed to have been a pupil of Jacob Ruysdaal, but he appears to have entirely taken nature for his

instructor; he painted landscapes with a wonderful felicity and resemblance to nature; he had a light, free, and firm touch, with a rich tone of colouring, sometimes introducing a sunbeam breaking through the deep shades of a forest, and illuminating with beautiful effect the objects on which it falls. Village scenery, mills, pools of water, with rich reflections of the surrounding objects, &c., were also among his favourite subjects, and all equally well treated, but as his figures are not good, he was occasionally assisted by Ostade, Teniers, Vander Velde, and other artists of eminence.

WILLIAM VANDER VELDE (the younger), born at Amsterdam, in 1633; died, 1707, aged seventy-four; painted sea views, sea fights, &c. He was the son of William Vander Velde (called the old), by whom he was first instructed, and afterwards was under Simon de Vlieger, a very excellent painter of ships, sea shores, and seaports, who, however, was far surpassed by his pupil. He

joined his father in London, and his pictures received much applause, and secured him the patronage of the king and principal nobility; his pictures have a great beauty of composition, correctness of drawing, his vessels are always in graceful forms and positions, a very great clearness in his serene skies, and equally impressive when in gloom, and whether the water be still or agitated the colouring is transparent and true to nature; it is the same through all things in his pictures, and they very deservedly hold the high rank that has been assigned to them.

LUDOLPH BACKHUYSEN, born at Embden, in 1631; died, in 1709, aged seventy-eight. He received his earliest instructions from Albert Van Everdingen, but much improved himself by studying the works of the best artists then living, among whom Henry Dubbells was one, and whose knowledge in the art was extensive. His works very soon attracted attention and became in great request; his favourite subjects were sea pieces,

and he studied nature so assiduously that he frequently procured resolute mariners and went out to sea in a storm, in order to store his mind with grand images, and immediately on landing transferred these recollections to canvass, that they might not be impaired by delay; no artist was ever more honoured by royal visitors than Backhuysen—the King of Prussia and the Czar Peter were of the number; he expressed all he did with such transparency and lustre, and such a light and elegant pencilling, that it placed him far above all his contemporaries, except the younger Vander Velde.

ANTHONY FRANCIS VANDER MEULEN, born at Brussels, 1634; died, 1690, aged fifty-six, was a pupil of Peter Snyders, a painter of battles. Whilst he followed his profession at Brussels, some of his works were shown to Mons. Colbert, who immediately sent for him to Paris, where he was employed by Louis XIV., at a pension of 2,000 livres, and a compensation for his paintings;

he attended the king in most of his expeditions, and designed on the spot the sieges, attacks, encampments, and marchings of the royal armies, in which he faithfully adhered to nature, with an excellent mode of colouring, and his pictures have always a striking effect. The works of Vander Meulen have not perhaps the fire and spirit of Burgognone and Parocel, but they appear to have more harmony, nor could any excel him in the various attitudes and drawing of horses.

FRANCIS MIERIS, called the old, was born at Leyden, 1635; died in 1681, aged forty-six. He painted portraits, persons performing on musical instruments, conversations, chemists at work, patients attended by the doctor, mercers' shops, &c., &c. His first instructor was Abraham Toome Vliet, and afterwards he was placed under Gerard Douw, with whom he made such wonderful progress, that in some things he surpassed him; his pictures have more freshness and force, and with

a greater clearness of colouring; his manner of painting silks, carpets, velvets, &c., was so singularly exact, that the different qualities of the materials could be understood; during his lifetime he received very large sums for his pictures, and they are rarely to be now purchased;—he left two sons, John Mieris, the eldest, and William Mieris, called young Mieris, both artists; the eldest died in 1690, aged about thirty.

WILLIAM MIERIS was born at Leyden, 1662; died, 1747, aged eighty-five. He painted subjects similar to those of the father, but not altogether with the same success. The works of the elder Mieris are better composed, nor are they equal in finish, yet the younger Mieris is acknowledged to be an artist of extraordinary merit; he painted peasants selling vegetables, tradesmen in their shops, sometimes a person looking out at a window, &c. He left a son called the young *Francis*, who painted similar subjects, copying also the pictures of his father

and grandfather, but in a manner much inferior; he left abundance of pictures, which are commonly met with at sales and in moderate collections.

JACOB RUYSDAAL, born at Haerlem, 1636; died, 1681, aged forty-three; painted landscape. The landscapes have very great force, with a freshness which is seen in scarce any other artist; his distances have always a fine effect, and his masses of light and shadow are distributed with such judgment, and contrasted with such harmony, that the eye and imagination are equally delighted; his chief subjects were views on the banks of rivers, hilly ground with waterfalls, solemn groves, water mills, and seldom a subject without a brook or run of water, which he always expressed with great truth and transparency;—he left a brother named Solomon, who painted similar subjects, but in a much inferior style.

FRANCIS DECKER was a native of Holland, and painted landscapes in a style approximating

to that of Ruysdaal, with great feeling of pencilling and harmony of colouring, but when he lived, or any other particulars of his history, are unknown.

MELCHIOR HONDEKOETER, born at Utrecht, 1636; died, 1695, aged fifty-nine. He was a pupil of Gysbrecht, and painted chiefly cocks, hens, chickens, ducks, peacocks, all which he placed in a variety of elegant actions and attitudes, and he gave such force, expression, and life, as almost to equal nature; his pencil was neat and his colouring very true to nature, and transparent, and he expressed the feathers of his fowls with such a swelling softness as to amount nearly to a deception;—his works are deservedly in great reputation.

ABRAHAM HONDIUS, born at Rotterdam about 1636, or as some say, in 1650: painted animals, huntings, landscapes, &c. He painted in a bold and free manner, and excelled in dogs. His pictures are sometimes extravagant in colouring,

and a little incorrect in drawing. He was inferior to Rubens and Snyders: he died in 1695.

JAN STEEN, born at Leyden in 1636; died, 1689, aged fifty-three. He was successively the pupil of Knuffer, Brouwer, and Van Goyen. His subjects were conversations, weddings, mountebanks, &c., and few artists have given more life to their figures than Jan Steen, or more strongly and faithfully marked in character, and with great humour, so that the spectator understands at a single glance the rank or condition of his figures. His pictures are very scarce and valuable.

JOHN VANDER HEYDEN, born at Gorium in 1637; died in 1712, aged seventy-five: painted views of cities, palaces, churches, temples, country houses, with landscapes added to them. His pictures are finished with such amazing patience, that the bricks and stones may be counted in his buildings, yet with such admirable skill that the effect of his pictures was not hurt by it; his

distances are always beautiful, and his perspective and chiaro-scuro well arranged. The figures in his pieces were generally added by A. Vander Velde.

KARL DIE JARDIN, born at Amsterdam, 1640 ; died, 1678, aged thirty-eight. He was the best pupil of Nicholas Berghem, but passed the greater part of his life in Italy. His pictures are never crowded,—a few figures, cattle, and landscape, painted in a warm and mellow style of colouring, generally constituting the picture, which were preferred by the Italians to those of any other Flemish artist. His works are now highly prized, and very scarce.

GIRARD LAIRESSE, born at Liege, 1640 ; died, 1711, aged seventy-one ; was first under his father, *Reinier Lairesse*, and afterwards with Bartolet, whose style he in some measure resembled, but more rough. He painted historical subjects with a lively expression, and a glowing style of colouring ; his draperies also are in good

taste; but his figures generally are too short, although some have much elegance.

JOHN PETER VAN STINGLELANDT, born at Leyden, 1640; died in 1691, aged fifty-one. He was a pupil of Gerard Douw, whose subjects he chose to paint, but without the same delicacy; yet his pictures are often mistaken for those of Mieris and G. Douw. It is recorded, as one instance of his patience, that he spent three years on one family picture.

ABRAHAM STORK, born at Amsterdam in 1650; died in 1708, aged fifty-eight: painted sea pieces, sea-ports, with a great variety of figures and vessels, with great care and truth.

ARNOLD VANDER NEER, born at Amsterdam, 1619; died in 1683, aged sixty-four. His subjects are views of villages, huts of fishermen on the banks of canals, by moonlight, which he executed with extraordinary truth and skill. His son,

EGLON HENDRICH VANDER NEER, was born in 1643, at Amsterdam; died, 1703, aged seventy. He was an admirable painter of history and landscape. He also painted portraits large, as well as in miniature, and his portraits were highly esteemed by the King of Spain and the Elector Palatine. He also painted conversations in the manner of Terberg. His figures are correctly drawn, and his historical pieces are enriched with beautiful portions of landscape.

GODFREY SCHALKEN, born at Dort, 1643; died, 1706, aged sixty-three. He was a pupil of G. Douw, whose manner he imitated with great success. He painted portraits but too faithfully always to please, and failed when large; but he was most pleased with painting night scenes, in which he arranged his lights from flambeaux or tapers with great judgment. His pictures have almost as much finish as those of Vander Werf or Mieris, but he was inferior to

them in drawing, and his figures are frequently stiff, and their hands heavy, with an absence of grace or elegance in the outlines.

JOHN VOSTERMAN, born at Bommel, in 1643; died, 1699, aged fifty-six. He studied under his father, a portrait painter, but his own taste led him to prefer landscape, and he surpassed by many degrees all the landscape painters of his time in neatness of touch and delicacy of finishing. His taste was Flemish, but he worked up his pictures in an exquisite manner, and enriched them with small figures. His scenes are generally views of the Rhine, in which he represented a large extent of country, with hills, lawns, groves, the river; and his tone of colouring is pleasing, and like nature. He was in England some time, and employed by Charles II., but was of such expensive habits that he was in constant difficulties.

JOHN FRANCIS VAN BLOEMEN, called ORIZZONTI or HORIZZONTI, born at Antwerp, 1656;

died, 1740, aged eighty-four. Although a Fleming, this celebrated painter is generally considered an Italian, from residing at Rome during the greater part of his life, where his works were highly admired, and bought by the Pope and other illustrious personages. These were landscapes, painted in the style of Vander Cabel, during his first manner, which he changed afterwards for one resembling Poussin. His views were generally in the neighbourhood of Tivoli, which he represented so faithfully to nature, that his best works are admitted into the first cabinets in Europe. Lanzi says that he was called Orizzonti, from the hot and vapourous air of his pictures, and that the palaces of Rome abound with his landscapes both in oil and fresco.

PETER VAN BLOEMEN, brother to the above, born at Antwerp, but lived many years at Rome. His subjects are the marches of armies, encampments, battles, Italian fairs, markets, fes-

tivals, &c. His horses are full of life, in elegant and spirited attitudes, and all his figures well drawn and gracefully dressed. He introduced also handsome pieces of architecture into his pictures, &c.

NORBERT VAN BLOEMEN, the younger brother of the above, was born at Antwerp, 1672. He passed most of his time at Rome, painting portraits and conversations. His pictures are too raw and glaring, yet had merit in other respects.

JOHN DAVID DE HEEM was born at Utrecht, 1660; died, 1674, aged seventy-four; received his first instructions from his father David, but the son soon surpassed him. His subjects were fruit and flowers, with rich vases introduced of gold and silver, or cut glass, musical instruments, carpets, and much distinguished himself by the deceptive force he gave to transparent bodies, as crystals, gems, &c. The insects introduced amongst his fruit and flowers are so faithfully made out, and truly coloured, as to

look like reality. His works have been much copied on account of their value, and many pictures are sold under his name, which are altogether unworthy of him. He grouped all his objects admirably, and gave them the highest finishing.

CORNELIUS DE HEEM, son of the above, born at Utrecht, 1623. He painted in the same style as his father, but in a very inferior degree, though many of his pictures are passed as by David de Heem. He had a brother named John, who also painted fruits and flowers, but still less like those of his father.

GASPARD NETSCHER, born at Prague, 1636; died, 1684, aged forty-eight. He was first placed under Koster, a painter of fowls and dead game, and then under Gerard Terberg, who was an excellent artist in those subjects, which were afterwards chosen by his pupil Netscher. His first subjects were small historical pieces, but afterwards he chose portrait, and gained so much

celebrity in this department that very few foreigners of distinction or wealthy families at the Hague were without some of his works. His colouring has the genuine tint of nature, and he gave much grace to his heads and figures, particularly those of females. He had a peculiar power in representing white satin, silks, linen, and Turkey carpets, so as to give to them extraordinary beauty. He also painted conversational subjects and musical parties with equal skill, and he must be classed amongst the best of the Flemish artists.

RACHEL VAN POOL, *called Ruysh*, born at Amsterdam, 1664; died, 1750, aged eighty-six. This eminent paintress of flowers was the daughter of the Professor of Anatomy, Ruysh. Her first instructor was William Van Aelst. Her paintings of fruit and flowers were such extraordinary imitations of nature, that she was considered a prodigy, and her pictures were finished with such wonderful delicacy, trans-

parency, and beauty, as well in the colouring as in the pencilling, that they were soon celebrated throughout Europe, and she was appointed painter to the Elector Palatine, who made her many splendid presents. In early life she married an eminent portrait painter, named Juria Van Pool, with whom she lived happily, and continued to paint to the last period of her long life. Her pictures are very rare, and only to be found in the best collections.

CORNELIUS DU SART, born at Haerlem, 1665; died in 1704, aged thirty-nine. He was a pupil of Adrian Ostade, and painted conversations, insides of taverns, dancings, &c., with much humour.

JUSTUS VAN HUYSUM, called the old, born at Amsterdam, 1659; died in 1716; aged fifty-seven. He was a pupil of N. Bergham. He painted history, portraits, battles, sea pieces, and flowers, in which last he succeeded best. He left three sons, all good artists.

JOHN VAN HUYSUM, called the young, son of the above, born at Amsterdam in 1682; died in 1749, aged sixty-seven. This eminent painter of flowers received his first instructions from his father, and attained such a degree of perfection in his works that they stand almost above the possibility of imitation or of being equalled by any future artist. All that he did was taken from nature, and represented with almost miraculous fidelity. He was esteemed justly as the first in his department that had lived. In our own opinion we should place him as the first, Van Os as the second, and Rachel Ruysch (Pool) as third. Van Huysum's pictures have greater freedom than Mignon, or Breughel, with more tenderness than Mono da Fiorio, Michel Angelo di Campidoglio, or Seyers, with more mellowness than De Heem, and greater force of colouring than Baptist, all painters of similar subjects. His prices were so high, that only those of princely fortunes could purchase them. He

painted chiefly on white grounds, and those of his pictures so painted are most esteemed. The vases, nests of birds, and their eggs, feathers, &c., are expressed with a degree of truth almost amounting to a deception. He sometimes also painted landscapes very successfully, representing Italian scenery.

VAN OS.—The date when this artist was born or died does not appear to be known. He lived at the Hague; painted flowers and fruit in a beautiful and delicate style. He also painted landscape and sea pieces, but not in a good manner.

BALTHAZAR DENNER, born at Hamburg, 1685; died, 1747, aged sixty-two: painted portraits. His chief excellence consists in the great finish he introduced into his pictures, particularly in the portraits of very aged persons, in which, even the pores of the skin, &c., were represented, producing sometimes a degree of hardness; yet in his best performances this ex-

quisite finish is so well managed that whether applied in making out the different textures of the dress, or the delicately variegated tints and glassy filminess of the eyes, it equally contributes to the beauty of his works. These are so scarce from the small numbers he produced, owing to the extraordinary time bestowed on them, that the best are very seldom to be found in sales.

FINIS.

ERRATA.

Page xiv. of the Alphabetical list of Artists - for the name of Elsheimer, Adam, refer to page 168 and not 668.

Page 206, instead of Karl *Die* Jardin, read Karl *De* Jardin.

Page 207, instead of John Peter Van Stinglelandt, read John Peter Van Slingelandt.

WORKS BY THE SAME AUTHOR.

Fourth Edition, royal 8vo. Price 1*l.* 11*s.* 6*d.*

On the **THEORY and PRACTICE of PAINTING in OIL and WATER COLOURS**, for both **Landscape and Portraits**, including the preparation of Colours, Vehicles, Varnishes, &c.; with an Index of Mixed Tints, and many Plates.

Third Edition, royal 8vo. Price 1*l.* 6*s.*

On the **THEORY and PRACTICE of PAINTING in WATER COLOURS**; with an Index of Mixed Tints, and many Plates.

Third Edition, royal 8vo. Price 1*l.* 4*s.*

A SYNOPSIS of PRACTICAL, PERSPECTIVE, LINEAL, and AERIAL, with Remarks on Sketching from Nature, &c.; with Seventeen Folding Plates, and Two others the size of the Work.

Royal 8vo., price 8*s.*

The **ART of ENGRAVING**: being an Historical and Distinct Account of the different Styles now in use, illustrated by Specimens of each Style.

Macintosh, Printer, Great New-street, London.



THE MOST ESSENTIAL REQUISITES FOR ARTISTS AND AMATEURS.

SELECTED FROM THE GENERAL LIST.

ACKERMANN'S SUPERFINE WATER COLOURS.

	£.	s.	d.
In French Polished Mahogany Boxes, 45 Cakes, Palettes,			
Slab, Pencils, Ultramarine Saucer Chalks, &c. &c.	3	13	6
Ditto 36 Cakes, ditto ditto ditto ...	3	0	0
Ditto 32 ditto, ditto ditto ditto ...	2	12	6
Ditto 24 ditto, ditto ditto ditto ...	2	2	0
Ditto 24 Small ditto ditto ditto ...	1	17	6
Ditto 18 Cakes, ditto ditto ditto ...	1	11	6
Ditto 18 Small ditto ditto ditto ...	1	4	0
Ditto 12 Cakes, ditto ditto ditto ...	1	1	0
Ditto 12 Small ditto ditto ditto ...	0	17	0
Ditto, 18 Cakes, Lock and Drawer ditto ditto ...	1	1	0
Ditto, 18 Small ditto, ditto ditto ditto ...	0	15	0
Ditto, 12 Cakes, ditto ditto ditto ...	0	15	0
Ditto, 12 Small ditto, ditto ditto ditto ...	0	12	0
Neat Mahogany Box with sliding Top..... 24 Cakes.....	1	1	0
Ditto ditto 18 ditto ditto ...	0	15	0
Ditto ditto 12 ditto ditto ...	0	10	6
Ditto ditto 8 ditto ditto ...	0	6	0
Ditto ditto 24 Small Cakes ditto ...	0	14	0
Ditto ditto 18 ditto ditto ...	0	10	6
Ditto ditto 12 ditto ditto ...	0	7	0
Ditto ditto 6 ditto ditto ...	0	4	6
Mahogany Caddy Lid 24 Cakes.....	3	3	0
Ditto ditto 18 ditto ditto ...	2	10	0
Ditto ditto 12 ditto ditto ...	1	16	0
Rosewood Caddy Lid..... 12 ditto ditto ...	2	2	0
Ditto ditto 18 ditto ditto ...	2	10	0
Ditto ditto 24 ditto ditto ...	3	3	0
Solid Mahogany Boxes, French Polished, Lock and Key,			
Brushes, Pencil, India Rubber, and Indian Ink, 6 Cakes ...	0	10	0
Ditto ditto ditto 12 Cakes.....	0	14	0
Ditto ditto ditto 18 ditto ditto ...	0	19	0
Ditto ditto ditto 24 ditto ditto ...	1	4	0
Mahogany Boxes, brass-bound, 18 Cakes, fitted up complete ...	3	0	0
Ditto ditto 24 Cakes, ditto ditto ...	3	10	0
Ditto ditto 32 Cakes, ditto ditto ...	4	4	0
Ditto ditto 36 Cakes, ditto ditto ...	4	10	0
Ditto ditto 45 ditto, ditto ditto ...	5	0	0

SELECT LIST OF DRAWING MATERIALS.

Colour Boxes, fitted complete, handsomely French polished :—

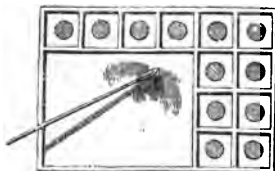
12 large Cakes, plain Rosewood, £1 7 0.....	Mahogany, £1 1 0
18 ditto ditto 1 18 0.....	ditto 1 11 6
24 ditto ditto 2 10 0.....	ditto 2 2 0
32 ditto ditto 3 0 0.....	ditto 2 12 6
36 ditto ditto 3 13 6.....	ditto 3 0 0
Polished thin Mahogany Boxes, round Corners, Lock and Key,	
	12 Cakes, Brushes, &c 0 18 0
Ditto ditto ditto 18 Cakes, ditto	1 4 0
Ditto ditto ditto 24 ditto, ditto	1 10 0
Handsome Rose-wood, Inlaid Brass or Pearl, fitted up complete, 12 Cakes. ditto	
Ditto ditto ditto 18 ditto, ditto	2 12 6
Ditto ditto ditto 24 ditto, ditto	3 3 0
Ditto ditto ditto 32 ditto, ditto	4 4 0
Ditto ditto ditto 30 Cakes, larger Box and Extras	5 15 6
Ditto ditto ditto 40 ditto ... ditto.....	12 0 0
Ackermann's Bijou flat mahogany Colour Box	1 1 0
Ladies' Morocco Colour Box and Writing-case combined, containing, besides Artists' materials, a selection of Note Paper Envelopes, &c.	
	2 12 6
Rose-wood Desk Colour-box, 30 Cakes, complete	6 6 0
Chromographic Colour-box for illuminating in the missal style, with materials, &c.	
	3 0 0
Boxes of Velvet Colours, complete, with directions	2 2 0
Ditto of Colours for Painting on Glass	1 16 0
Colours separate, Bottles for Back-Ground	2 0 0
Ditto for Tinting	0 1 6
Boxes of Body Colours	1 11 6
Ditto of Chalks, complete	0 12 0
Sketching-Box, containing a Sketch-Book, Ivory Palette, Brushes, Pencils, Colours, &c.	
	1 7 0

SOFT COLOURS IN JAPANNED BOXES.

8 Cakes for Sketching	0 14 0
12 Ditto, ditto	0 18 0
18 Ditto, ditto	1 5 0

To be had separately in Saucers.

THE STUDENT'S PALETTE.



Of Earthenware, size $12\frac{1}{2}$ inches by $8\frac{1}{4}$, containing 12 Divisions, fitted with Colours manufactured with particular regard to all the qualities essentially requisite for Sketching. Price, complete, 15s. — This Palette, without the Colours, price 5s. Also, the Colours may be had separately.

MACPHERSON'S PERMANENT TINTS for Miniature Painting,
11. 10s. and 11. 1s. per Box.

Shade-Tint, Dark Complexion, Half-Tint, Flesh-Tint, Auburn, Yellow,
Blue, Deep Blue, Maroon Crimson, Intense Sepia, and Light
Hair, 2s. each; Carnation, 3s.

Half Cakes at Half Price.

MACPHERSON'S Opaque Back-Ground for ditto, ditto, 2s. 6d. per Bottle.

ACKERMANN'S Colour Boxes for Flower Painting, 11. 1s.

SUPERFINE WATER COLOURS, PER CAKE.

	£. s. d.		£. s. d.
Ultramarine	1 1 0	Pink Madder	0 3 0
Artificial ditto	0 2 0	Rose Madder	0 3 0
Scarlet	0 5 0	Cobalt Blue	0 2 0
Burnt Carmine	0 5 0	Victoria Blue	0 2 0
Carmine	0 5 0	Burnt Lac Lake	0 2 0
Dahlia Carmine	0 5 0	Royal Purple	0 1 6
Smalt	0 5 0	Indian Black	0 1 6
Dumont's Blue	0 5 0	Prout's Black	0 1 6
Imperial Permanent Blue	0 5 0	Ackermann's Prepared	
Ultramarine Ashes	0 5 0	Black	0 1 6
Orange Vermillion	0 5 0	Crimson Lake	0 1 6
Permanent Crimson	0 5 0	Scarlet Lake	0 1 6
Purple Madder	0 5 0	Purple Lake	0 1 6
Gallstone	0 5 0	Brown Madder	0 1 6
Extra Madder Lake	0 5 0	Indian Yellow	0 1 6
French Blue, Light and		Sepia	0 1 6
Dark	0 3 0	Roman, Ditto	0 1 6
Intense Blue	0 3 0	Warm, Ditto	0 1 6
Intense Brown	0 3 0	Permanent White	0 1 6
Lemon Yellow	0 3 0	Chinese Ink (refined) ...	0 2 6

AT ONE SHILLING PER CAKE; HALF CAKES, SIXPENCE.

Ackermann's Vermillion	French Green	Prussian Green
Yellow	Full Red	Purple
Green	Gamboge	Red Ochre
White	Green Bice	Orpiment
Antwerp Blue	Verditer	Raw Sienna
Azure Blue	Hooker's Green 1 & 2	Umber
Bistre	Indigo	Roman Ochre
Blue Black	Indian Red	Sap Green
Verditer	Italian Pink	Saturnine Red
British Ink	Italian Earth	Transpa. Yellow Ochre
Brown Ochre	Ivory Black	Vandyke Brown
Pink	King's Yellow	Varley's Grey
Bronze	Lac Lake	Warm Grey
Burnt Italian Earth	Lamp Black	Purple Grey
Burnt Roman Ochre.	Light Red	Warm Green
Sienna	Mineral Blue	Dark Green
Umber	Naples Yellow	Orange
Chrome Yellow 1, 2, 3	Neutral Tint	Neutral Tint
Cologne Earth	Olive Green	Venetian Red
Crimson Vermillion	Orange Chrome	Yellow Lake
Dragon's Blood	Payne's Neutral Tint	Ochre
Dutch Pink	Grey	Orpiment
Egyptian Brown	Prussian Blue	York Brown
Emerald Green 1 & 2	Blue, Deep	

All these Colours may be had in Half Cakes at Half Price.

ACKERMANN'S LIQUID TINTS FOR MAPS, CHARTS, PLANS, &c.

Carmine, Crimson Ink, and Cobalt	each, per bottle	2 0
Pomona Green, Indigo, Lake, Pale Yellow,		
Burnt Sienna, Bright Purple, Orange, Rose		
Tint, Lamp Black, Light Red, Brown, Raw		
Sienna, Vandyke Brown, Sepia	ditto, ditto	1 6

SUNDRY ARTICLES.

	s. d.		s. d.
Carmine, in Powder	1 0	Silver Saucers	1 0
Ultramarine Saucers	2 6	Ditto Shells	0 6
Do. Powder, various prices		Gold, Silver, and Copper	
per oz.		Bronze, per packet 1s. and	2 0
Scarlet Saucers	1 0	Best Superfine Indian Ink,	
Gold Saucers	2 0	various prices	
Gold Shells	1 0		

ACKERMANN'S SKETCHING PENCILS*Price 6d. each.*

- No. 1. Black for Fore Ground. | No. 3. Grey for Middle Distance.
 No. 2. Brown for Fore Ground. | No. 4. Neutral Tint for Distance.

1. The Chalks may be *pointed to a very fine degree*, by which they are capable of producing a most delicate outline.

2. The Drawings will *not rub off*, and may be kept in a folio.

3. The colours will *blend together* with or without the use of water and brush, or with any other fluid.

For those parts of the Drawing which require a deep shade, the paper should be slightly wetted with a camel's hair brush, when the Chalk of the required shade is to be applied, and the colours then spread according to the depth required.

ACKERMANN'S PREPARED DRAWING PENCILS,

OF DIFFERENT DEGREES OF HARDNESS AND DEPTH OF SHADE.

- H *A degree harder* than genuine Cumberland Lead, and used generally by Artists for Outlines, 6d. each.
 HH *Two degrees harder*, and used by Architects, 6d. each.
 HHH *Three degrees harder*, and used by Architects, Engineers, Surveyors, &c. &c., 6d. each.
 HHHH *Four degrees harder*, ditto, ditto, 6d. each.
 HHHHH *Five degrees harder*, ditto, ditto, 6d. each.
 F *Fine Pencils* for Drawing, used by Artists, Drawing-Masters, and Pupils, 6d. each.
 FF *Fine Pencils* for Drawing, used by Artists, Drawing-Masters, and Pupils (double thick in Lead), serve for the deep Shades and Finishing Touches, 9d. each.
 B *Black*, used by ditto, and serve for the deep Shades and Finishing Touches, 6d. each.
 BB *A deeper Black* for Shading and Finishing than B, 6d. each.
 BBB *Still Blacker* for ditto, 1s. each.
 BBBB *Ditto*, extra thick, 1s. 6d. each.
 HB *Hard and Black* for Shading, 6d. each.
 HB *Ditto* (double thickness of Lead), 1s. each.
 EHB *Extra Hard and Black* for ditto, 9d. each.

PREPARED POLISHED DRAWING PENCILS,

3d. each, or 2s. 6d. per dozen, for the same purposes as the above, of the following letters, viz. :—H, HH, HHH, F, B, BB, and HB.

ACKERMANN'S Fine Genuine Cumberland Black-lead Pencils (not prepared) have been known for many years as the best Pencils for Sketching and general use. They are particularly adapted for Young Students to copy from LITHOGRAPHIC STUDIES, 6d. each.

VELLUM DRAWING PAPER.

Per Sht.		HOT-PRESSED.	Per Quire.
s. d.			£ s. d.
0 2	Demy	20 inches by 15½	0 3 0
0 3	Medium	22½ ditto 17½	0 4 0
0 4	Royal	24 ditto 19½	0 5 6
0 5	Ditto, rough-grained		0 8 0
0 8	Ditto, extra thick, smooth or rough		0 12 0
0 5	Super Royal	27½ inches by 19½	0 7 0
0 6	Imperial	30 ditto 22	0 10 0
0 8	Ditto, rough-grained		0 14 0
1 0	Ditto, extra thick, smooth or rough		0 19 0
0 6	Elephant	28 inches by 23	0 10 0
0 9	Colombier	35 ditto 23½	0 14 6
0 9	Atlas	34 ditto 26	0 14 6
1 0	Double Elephant	40 ditto 27	1 0 0
4 0	Antiquarian	53 ditto 31	4 8 0
4 6	EMPEROR, 5 ft. 6 in. by 3 ft. 11 in.		

WHATMAN'S SATIN PAPERS.

	Gilt, per Ream.				Gilt, per Quire.			
	4to Letter.	8vo. Note.	12mo. Queen's.	18mo. Diamond.	4to. Letter.	8vo. Note.	12mo. Queen's.	18mo. Diamond.
	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.
Thick Yellow-wave Post	24 0	13 6	9 6	6 6	1 6	0 9	0 6	0 4
Ditto, Cream laid ditto...	23 0	12 0	9 0	6 3	1 6	0 9	0 6	0 4
Ditto, ditto, wove ditto	23 0	12 0	9 0	6 3	1 6	0 9	0 6	0 4
Ditto, Peach-blossom laid	24 0	13 6	9 6	6 6	1 6	0 9	0 6	0 4

BLACK AND FANCY COLOURED BORDERED PAPERS AND ENVELOPES.

Gold and Silver Bordered Papers and Envelopes.

Plain, Fancy, Enchased, and Embossed Papers and Envelopes.

ACKERMANN and Co's ADHESIVE MEDALLION ENVELOPES, in great variety of patterns, sizes, and qualities of paper,

Letters, Antiques, Flowers, &c., &c. Ditto Coloured.

ARMS AND CRESTS, Addresses and Mottoes engraved & struck, in colours, gold or silver, for Paper Envelopes and Wafers.**WEDDING ORDERS EXECUTED ON THE SHORTEST NOTICE****EVERY DESCRIPTION OF STATIONERY IN GREAT VARIETY.**

Per Sheet.

DRAWING CARTRIDGE.

Per Quire.

s. d.		£ s. d.
0 6	Imperial smooth	0 10 0
1 0	Double Elephant ditto	0 18 0
0 7	Imperial rough-grained	0 10 0

HARDING'S PURE DRAWING PAPERS.

PAPER.	s. d.	BOARDS.	s. d.
Small Antiquarian, per quire	21 0 per quire	42 0
Imperial	10 6	21 0
Half Imperial	5 6	10 6
Quarto Imperial ...	2 2	4 6

COLOURED CRAYON PAPERS.

s. d.		s. d.
0 4	Royal	5 3
0 6	Imperial	8 0

LONDON DRAWING BOARDS.

	2 sht. thick.	3 sht.	4 sht.	6 sht.
	s. d.	s. d.	s. d.	s. d.
Foolscap per sheet	0 4	0 6	0 8	1 0
Demy	0 6	0 9	1 0	1 6
Medium	0 9	1 0	1 6	2 0
Royal	1 0	1 4	1 9	2 6
Super Royal	1 3	1 9	2 6	3 0
Imperial	1 6	2 6	3 0	5 0

SUPERFINE BRISTOL BOARDS.

	2 sht. thick.	3 sht.	4 sht.	6 sht.
	s. d.	s. d.	s. d.	s. d.
Foolscap per sheet	0 3	0 5	0 6	0 10
Demy	0 4	0 6	0 8	1 0
Medium	0 6	0 9	1 0	1 6
Royal	0 7	0 11	1 2	1 8

BRISTOL MOUNTING BOARDS, WHITE AND COLOURED.

		3 sht. thick.	4 sht.	6 sht.	8 sht.
Demy	per sheet	0 6	0 8	0 9	1 2
Royal	"	0 8	0 10	1 4	1 8
Imperial	"	1 2	1 6	2 3	3 0

SUPERFINE CRAYON BOARDS.

		3 sht. thick.	4 sht.	6 sht.
		s. d.	s. d.	s. d.
Foolscap	per sheet	0 6	0 8	0 9
Demy	"	0 8	0 10	1 3
Royal	"	1 0	1 4	1 10
Imperial	"	2 0	2 6	3 6

SKETCH BOOKS.

ALL 32 LEAVES.

Half bd. Stiff mar.			Half bd. Stiff mar.		
	s. d.	s. d.		s. d.	s. d.
Demy 8vo.	1 6	1 0	Demy 4to.	3 0	1 8
Medium 8vo.	1 10	1 2	Medium 4to.	3 8	2 1
Royal 8vo.	2 3	1 5	Royal 4to.	4 6	3 0
Super Royal 8vo.	2 8	1 8	Super Royal 4to.	5 0	3 6
Imperial 8vo.	3 9	2 3	Imperial 4to.	6 3	4 9

IMPROVED SOLID SKETCH BOOKS.

ALL 48 LEAVES.			16mo.	10mo.	8vo.	4to.
	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.
Imperial White Drawing Paper, solid Block	3 0	4 6	5 0	10 0		
Ditto do. half-bound and Pockets, do.	4 6	6 6	7 6	15 0		
Imperial Rough Drawing Paper, solid Block	3 6	5 0	6 0	12 0		
Ditto do. half-bound and Pockets, do.	5 0	7 0	8 0	15 0		
Imperial Coloured Crayon Paper, solid Block	3 0	4 6	5 0	10 0		
Ditto do. half-bound and Pockets, do.	4 6	6 6	7 6	15 0		
Ditto do. extra ditto gilt, do.	—	—	7 6	15 0		
Colombier White Drawing Paper, solid Block	—	—	6 6	13 0		
Ditto do. half-bound and Pockets do.	—	—	10 0	18 0		
Do. with Tin Japanned Box for 12 cols., 8vo.	—	—	14 0	—		
Ditto, ditto, ditto, for 8 colours, 8vo.	—	—	13 6	—		
Ditto, ditto, ditto, for 4 colours, 10mo.	—	11 6	—	—		
Half Imperial,30s.						

The above also made to order.

SKETCHING PORTFOLIOS,

With Tin Frames, Tuck and Pocket, all sizes.

CAMEL HAIR PENCILS, &c. &c.

	s. d.
Best Camel Hair Pencils, assorted sizes	each 0 1
Swan Quill ditto	from 3d. 4d. to 0 5
Long Writers	" 0 1
Fitch ditto	" 0 3
Best Sables, sorted sizes	" 0 6
Large ditto	from 2s. to 2 1/2s.
Sables in Tin	from " 0 9
Pencil Sticks	" 0 0 1/2

CAMEL HAIR ROUND TOOLS IN TIN.

No.	s. d.	No.	s. d.
1	0 3	4	0 6
2	0 4	5	0 8
3	0 5	6	0 10

FLAT BRUSHES IN TIN.

	s.	d.		s.	d.
No. 1, $\frac{1}{2}$ Inch	0	8	No. 6, $1\frac{1}{2}$ Inch	1	4
2, $\frac{3}{4}$ ditto	0	9	7, 2 ditto	1	8
3, 1 ditto	0	10	8, $2\frac{1}{2}$ ditto	1	10
4, $1\frac{1}{2}$ ditto	1	0	9, 3 ditto	2	6
5, $1\frac{3}{4}$ ditto	1	2			

CHALKS FOR DRAWINGS.

	s.	d.
Real French Chalk, Black	per ounce	1 6
Ditto Italian ditto	"	1 6
Italian White ditto	"	1 0
Prepared White ditto, hard, middle, and soft	per dozen	1 6
Red ditto	per ounce	0 9
German Black ditto	"	0 9
Charcoal	per dozen	1 0
French Conté Chalk, round sticks, glazed	each	0 2
Ditto, ditto	per dozen	1 9
Ditto, ditto, ditto, square sticks, Nos. 1, 2, and 3	each	0 1 $\frac{1}{2}$
Ditto, ditto	per dozen	1 0
Lithographic Chalk ditto	"	4 0
Ditto in Pencils	"	6 0
Ditto luk	per cake	1 6

PRICES FOR VARNISHING AND MOUNTING PRINTS,

Including Ornamental Borders or Corners.

	s.	d.
No. 1, Strainer, $15\frac{1}{2}$ inches by $13\frac{1}{2}$	each	2 0
2, ditto, $18\frac{1}{2}$ ditto 16	"	3 0
3, ditto, $21\frac{1}{2}$ ditto $17\frac{1}{2}$	"	3 6
4, ditto, 27 ditto $21\frac{1}{2}$	"	4 6
5, ditto, 35 ditto 26	"	8 0

SUNDRY ARTICLES.

Vellum.	Ivory and Earthenware Pencil-Racks.
Rough-grained Cartridge for Landscapes.	Earthenware Palettes.
French and other Tracing Papers.	Ditto Saucers.
Tissue Paper, White and Tinted.	Ditto ditto in Cabinets.
Portfolios of all sizes.	Indian Glue.
Sketching Boards and Portable Stools.	Indian Rubber, solid and in bottles.
Marble and Earthenware Slabs.	Ditto Pencils.
Ivory Palettes.	Etching Ground and Tools.
	Mathematical Instruments.

	s.	d.
Prout's Liquid Brown	per bottle	1 6
Liquid Asphaltum, for Water Colour Painting	"	1 6
Ackermann's Liquid White	"	1 6
Permanent White	"	2 6
Small ditto	"	1 6
Ditto ditto, solid	per pot	2 6
Prepared Oxgall, solid	per pot	1 6
Small ditto	"	1 0
Prepared Transparent Oxgall, liquid	per bottle	1 0
Indian Glue	per stick	1 0
Ditto, ditto, French	"	0 6
Liquid Cement	per bottle	1 0
Vancouver's Cement	"	2 6
Brushes	"	0 6
Liquid for fixing Drawings, &c.	"	2 6

A great variety of PRINTS and DRAWINGS for SCREENS, SCRAP-BOOKS, and ALBUMS.

Gold, Fancy Wood, and Miniature Frames of every description made to order. Paintings cleaned and varnished, &c.

A large Stock and variety of Sizes of LITHOGRAPHIC STONES imported. LITHOGRAPHY in all its branches, and materials also supplied, and Estimates sent.

Drawings and Paintings in very great variety of subjects.

MINIATURES, LANDSCAPES, PAINTINGS, and DRAWINGS, of every description, faithfully executed. Copies taken.

ACKERMANN & CO.'S RAISED MAPS, BEAUTIFULLY COLOURED.

FOR THE USE OF LIBRARIES AND SCHOOLS.

	<i>s.</i>	<i>d.</i>
Great Britain and Ireland	21	0
Europe	24	0
France	28	0
Germany	24	0
Switzerland	40	0
Mont Blanc	20	0

DRAWINGS LENT TO COPY.

For the accommodation of the lovers of the art, and all who are desirous of improving themselves in Drawing, ACKERMANN and Co. constantly keep a very extensive Collection of Drawings and Paintings, consisting of Figures, Landscapes, Flowers, Fruit, &c. suitable for copying, which are lent out to Subscribers on the following terms:—

Yearly Subscription, Four Guineas. | Quarterly Subscription, One Guinea.
Half-Yearly ditto . . Two Guineas. | Weekly ditto 2s. 6d.

(The Money to be paid at the time of subscribing.)

Subscribers are not to take, at one time, Drawings or Prints to a greater amount than their Subscriptions; but they may exchange them as often as agreeable, excepting Weekly Subscribers, who may take Drawings or Prints not exceeding Two Guineas, for which a deposit is to be made until the Drawings or Prints are returned, which cannot be exchanged. It will be needless to recommend care to be taken of the Drawings and Prints in their possession, as they can only be received back again in a reasonably good state. Such as may have been creased, received oil, ink, or colour spots, or been torn or cut, must be paid for.

Oil Paintings, if the value is 21s., at 2s. 6d. per Week—42s. at 5s.—and so on in proportion.

EVERY FINE PRINT AS SOON AS PUBLISHED.

✓ Varnishing and Mounting Prints.

ACKERMANN and Co. inform Amateurs and Artists they will be happy to undertake the Publication of their own works. Terms may be had on application.

Amateurs and Artists' own productions Engraved and Printed in every style of the art.

PLAIN AND ORNAMENTAL PRINTING, IN ALL ITS BRANCHES.



FA3110 .5

The knowledge and restoration of oil
Fine Arts Library **ADX7864**



3 2044 033 085 754

